THE INDEPENDENT JOURNAL OF THE LARGE FORMAT MOTION PICTURE INDUSTRY

LF examiner®

February 2008
Vol. 11, No. 3

GSCA Expo Preview

About 200 people are expected to attend the **Giant Screen Cinema Association** Film Expo in London, March 4–6. The meeting, to be hosted by the **Science Museum** of London, will include screenings of 11 new films, a Films in Production session, and meetings for special interest groups, committees, and the GSCA board.

The association is offering a "two-for-one" deal: one free registration for each registration purchased by the same member organization. Early registration rates end on Feb. 8.

This is the first spring LF industry meeting in ten years not held in Los Angeles. But an international meeting is long overdue, since apart from conferences of regional associations such as **Euromax** and Japan's **Oh-Gata**, there have been no major meetings of the giant-screen industry outside North America since the **Giant Screen Theater Association**'s Mid-Winter Meeting in Berlin in February 2004. Re-

*(see **GSCA** on page 11)*

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Special Report: Giant Screen Theaters in 2007

In 2007 the total number of giant-screen theaters grew by 18, from 405 to 423, more than 4%, the highest rate of growth and the largest increase in all but one of the last seven years. Since the turn of the century, only 2005, with a net increase of 21 screens, has seen a bigger jump.

Last year also marked the long-anticipated point at which institutional giant-screen theaters have been outnumbered by commercial theaters. As of January 1, 2008, there were 209 institutional theaters and 214 commercial theaters, split among standalones, theme parks, and multiplexes.

Twenty-nine theaters opened last year and 11 closed, leaving a net increase of 18. The vast majority of new screens were IMAX systems in multiplex theaters, some 20 all told. **Imax Corporation** opened four other theaters in the year, but seven screens closed and one moved, for a net increase in IMAX screens of 18. This matches the total increase for the year because, coincidentally, Imax's competitors cancelled each other out. **Simex/Iwerks Entertainment** gained and lost three, and **Goto Optical Manufacturing Co.** opened one while **MegaSystems**, a division of **Ballantyne of Omaha**, lost one.

One opening/closing pair was actually a conversion: the **Muvico Pointe Orlando** in Florida, which began life as an IMAX 3D GT house in 1998, was converted by Muvico to a MegaSystems 8/70 system in 2002, but hadn't shown any giant-screen titles since that year, when the last of **Disney**'s re-releases was distributed in 8/70. Last March the Memphis-based chain sold the 480-seat house to **Regal Entertainment Group**, which reopened it in May with a 3D GT system illuminating its 60x85-foot (18x26-meter) screen. (*See The Biz, LF Examiner, May 2007.*)

Another closure (and corresponding opening) was a move. Last autumn, Turkey's **AFM** chain moved the projector in its two-year-old **Maltepe IMAX Theatre** in Istanbul to a newer complex in the more upscale Istinye Park section of town. (*See Shorts, LFX, October 2007.*) The first site now runs only 35mm shows.

Giant-Screen Theaters in 2007

	Opened	*Closed*	*Net*
Commercial	4	4	0
Multiplex	20	4	16
Theme Park			
Institutional	5	3	2
Total	**29**	**11**	**18**

	Opened	*Closed*	*Net*
GOTO	1		1
IMAX	25	7	18
Iwerks	3	3	0
Kinoton			
MEGA		1	-1
Total	**29**	**11**	**18**

As we report in The Biz on page 4, the **Feinstein IMAX Theatre** in Providence, RI, an Imax owned-and-operated facility, was sold to **National Amusements**, which operates a multiplex adjacent to it. The change of hands happened on Dec. 31, 2007, but because the theater never closed to the public, we are not counting it as a closure. In next year's report it will change status from a standalone to a multiplex.

As was the case last year, several of the

*(see **THEATERS** on page 6)*

Premiering this month

Fly Me to the Moon (Belgium only)
The Spiderwick Chronicles
Dolphins & Whales 3D

See page 18

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LF examiner
THE INDEPENDENT JOURNAL OF THE LARGE FORMAT MOTION PICTURE INDUSTRY

Founded 1997 as MaxImage!

February 2008
Volume 11, Number 3

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Published 11 times a year by Cinergetics, LLC, and distributed by first class mail.
Printed in the USA.

ISSN 1532-5504

Subscriptions: US$377
Outside North America: US$427
All payments must be made in US funds.
Substantial discounts are available for multiple subscriptions to the same address.

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Giant Screen Digital Projection is Here!

by Richard James

Last October at the **Clark Planetarium**'s **ATK IMAX Theatre** in Salt Lake City, UT, **Cinema Group** projected images 45 feet by 68 feet (13.6 meters by 20.6 meters) with incredible clarity using a single digital projector. The system used an **NEC** 2K projector equipped with a 1:1 lens and 3D capability. While the image size might be slightly short of the giant-screen standard of 54x72 feet (16.4x21.8 meters), an anamorphic lens could bridge that gap. This test was significant because it proved that the use of digital technology in giant-screen theaters is no longer a waiting game. The digital projection system used was not a prototype, but a mix of currently available equipment.

Cinema Group started looking into giant-screen 3D digital projection technology in the winter of 2004 to find systems that might augment the guest experience, reduce operating costs, and increase a theater's bottom line. After researching available technologies for three years and overcoming many hurdles, we succeeded with the help of key players in the industry: NEC, **Doremi**, **XpanD**, **Strong Technical Services**, **McGillivray Freeman Films**, **K2 Productions**, **Sky High Entertainment**, **Abel Cine Tech**, and **The Digital Film Company**.

The release of full-length features that comply with the **Digital Cinema Initiatives** (DCI) specifications opens new revenue possibilities for institutional giant-screen theaters. Theaters with DCI-compliant projection systems will be able to play feature films and documentaries such as *March of the Penguins*. A larger library could provide alternate programming options for institutional theaters and generate additional revenue. Digital projection also holds the potential for live broadcasts of concerts, operas, or other events to giant-screen audiences.

More than 2,000 commercial theaters in the U.S. and Europe switched to digital projection systems in 2007, and more are scheduled for this year. Digital projection technology is sweeping across the world as a welcome change toward greater operational efficiency as well as a new and improved cinematic experience. Several giant-screen theaters in Europe have added digital capability to their film systems, including **La Géode** in Paris and the **Tycho Brahe Planetarium** in Copenhagen.

Proponents of film-based projection systems might be concerned about image size, picture quality, and sound quality, three essential aspects of the giant-screen experience. Cinema Group shared those concerns and had additional requirements for a viable digital projection system. We felt that the new projection system should:

- be capable of projecting a large, high-quality image that customers will enjoy
- be compatible with existing sound system technology
- be small enough to fit through standard doors and elevators
- have outstanding technical support
- be affordable and generate operational savings to giant-screen theaters
- be 3D capable
- be DCI compliant
- be supported by readily available content

The digital projection system we tested used off-the-shelf technology. NEC provided the projector for the test. With simple changes to air ducts, electrical wiring, and the sound system, it was up and running within one day. Preparing the booth and moving the projector into place took more time than the setup. The Doremi server was installed using two RF cables and a LAN connection to the projector. The server was connected to an existing sound system through a digital-to-analog converter. The XpanD emitter, which synchronizes active 3D glasses to the projection system via infrared, took only minutes to install. The 1:1 lens was obtained through a video rental facility.

We performed several demonstrations over a period of four weeks, including tests of three different configurations. The first test included only the NEC projector and Doremi server. The image filled only about 65% of the LF screen because the lens was a stock NEC unit. Even so, for the viewing public the image quality was superior in comparison to conventional theaters.

Test two added 3D capability (the XpanD emitter and infrared active glasses) to the first setup. We found that the 3D glasses were snug for first-time use, but comfortable to wear, and they worked flawlessly. We felt that the size of the image did not do justice to the 3D effect, and concluded that a different lens might provide an image size worthy of the giant screen.

The third test incorporated the $25,000, 1:1 lens. The width of the image was 68 feet, equal to the throw distance. We found that the picture projected

*(see **INSIDERS** on page 17)*

Charlotte Huggins on 3D, Digital, and Hollywood

Charlotte Huggins has worked in 3D films since 1993 and in giant-screen films since 1994. She has produced eight giant-screen films with ***nWave Pictures****,* including **Fly Me to the Moon**, *directed by* ***Ben Stassen****, which will open in IMAX 3D and digital 3D theaters through* ***Summit Entertainment*** *in North America in August. She has just completed her first major studio film,* **Journey to the Center of the Earth 3D**, *from* ***Walden Media*** *and* ***New Line****, directed by* ***Eric Brevig****, and starring* ***Brendan Fraser****, which opens digital 3D theaters in July.*

LF Examiner's ***James Hyder*** *interviewed her on her way to a breakfast meeting with Brendan Fraser.*

L to r: Journey 3D *star Brendan Fraser, producer Charlotte Huggins, director Eric Brevig.*

Walden Media

LF Examiner: Tell me about the projects you're working on right now.

Charlotte Huggins: I have the good fortune of having two 3D feature films coming out this summer. It's been 15 years since the first 3D thing I ever did, which was visual effects producer on [Disney's theme park attraction] *Honey I Shrunk the Audience*, learning the proper way to do 3D, working for Disney, where they really know how to do 3D.

I somehow fell into 3D and I haven't been able to get out. It's been kind of amazing, James, because, honestly, I loved it the minute I did it. And then one thing rolled into another, and all I've done, practically, is 3D since 1993.

Then, with Ben [Stassen of nWave Pictures], I sort of devoted myself to getting into feature films. When [Robert Rodriguez' feature] *Spy Kids 3D* came out [in 2003] and did so well, [we thought] we should really be part of taking feature films into the 3D arena, since [3D] is what we did. So we did *Fly Me to the Moon*. It comes out August 22 [in North America], with **Summit Entertainment**.

And I also got *Journey to the Center of the Earth 3D*, with Walden Media and New Line, going. It was meant to come out summer '07. In fact my son has a shirt that says "*Journey 3D*, Summer '07" on it, and every time he wears it, it's rather painful for me. Anyway, there simply weren't enough theaters. So we took the time to increase the number of visual effects, and had the amazing good luck to get the London Symphony to do a big, beautiful score for *Journey*. We used the extra year, and delivered the movie a couple weeks ago.

LFX: When you say there weren't enough theaters, what did you feel was the number of theaters you needed to make it work?

CH: We really hope to have at least 1,500 3D screens. The name of the franchise is *Journey 3D*. So when you start to see posters, you'll see "Journey 3D" in big letters, and in the middle, "to the Center of the Earth." The hope, knock on wood, is the movie does well, and we can take our team of intrepid travelers to other places. To Atlantis, Pompeii, "the lost city of...," that kind of thing.

LFX: In sequels, you mean.

CH: In sequels. And so the sequel will be *Journey to [wherever] 3D*. We hope to do that, but we need at least1,500 screens. The movie will only be released in 3D. It will not be released in 2D.

I believe *Spy Kids 3D* was the first movie ever to be released only in 3D, and the second was also Rodriguez, *Shark Boy and Lava Girl*. Even the DVD was 3D. But those were anaglyphic and were [shot on] film. So we will be the first digital, live-action movie with *Journey*, and then *Fly* will be the first animated movie [to be released only in 3D].

So it's a pretty big year for me. In fact, 2008 is a pivotal year not just for me, but for digital cinema, certainly for 3D. **ShoWest** is coming up [in March], and the most important topic at ShoWest is, without a doubt, 3D. So everyone wants their hands on the *Journey* and the *Fly* trailers. And they're getting them, we're supporting that. There are lots of interesting people getting involved. It's now a question of getting the theaters up and running and making sure that they have a quality level that is going to be impressive to audiences. We need the quality level to be high both in the hardware and, certainly, in the films.

LFX: When you said 1,500, is that

(see ***HUGGINS*** *on page 12)*

Corrections

In our report on Imax Corporation's 100-screen deal with AMC, we said that Jacksonville, FL, is the only city slated to get one of the new digital IMAX theaters that does not already have an IMAX theater.

Mary Altman of the **World Golf Hall of Fame and IMAX Theater** in St. Augustine, FL, wrote to point out that "While St. Augustine is not technically Jacksonville, it is still very much considered part of its [Designated Market Area]." The World Golf Hall of Fame is about ten miles (16 kilometers) northwest of St. Augustine, and about the same distance south of the Jacksonville city line.

DEALS

2-screen IMAX deal in Philippines

Imax Corporation has signed an agreement with **SM Prime Holdings** in the Philippines to install two IMAX digital projection systems in Manila and Cebu in 2009. SM is the country's largest operator of shopping malls, and the owner of the **San Miguel Coca-Cola IMAX Theatre** in Manila. That 600-seat GT 3D theater opened in the Mall of Asia in May 2006 and is the highest-grossing cinema screen in the country, according to an Imax press release.

The new digital theaters are expected to be installed in SM malls in the third and fourth quarters of 2009.

Imax sells Providence theater

Imax Corporation has sold its owned-and-operated **Feinstein IMAX Theatre** in Providence, RI, to **National Amusements, Inc.** The theater changed hands at the close of business on Dec. 31, 2007 under terms that were not disclosed. The theater's 16 employees have been offered positions with the new owner.

The IMAX theater, which opened in June 2000, is adjacent to NA's **Providence Place Cinemas 16** multiplex. That proximity is probably the reason it has not opened any DMR films day-and-date since 2003. (An exhibition industry practice known as "clearance" gives large chains exclusive rights to some films within a certain geographic range of their theaters.)

Based in Dedham, MA, National Amusements is the parent company of media conglomerate **Viacom**. It is the fifth largest theater chain in the U.S. and operates nine IMAX theaters in three countries. The chain's first IMAX screen was at **The Bridge Cinema de Lux** in Los Angeles, a GT 3D system that National acquired (reportedly at a fire-sale price) in 2002 from **Edwards Theatres Circuit, Inc.**, after the latter declared bankruptcy and was bought by **Regal Entertainment Group**. National added five MPX systems to existing multiplex houses in 2004 and 2006, and opened MPX screens in Buenos Aires, Argentina, and St. Petersburg, Russia, in 2006 and 2007, respectively. It is the only exhibitor with IMAX theaters on three continents.

The sale leaves Imax with four owned-and-operated theaters and another four that it manages on behalf of their owners.

Options bonuses for Imax execs

In early January, **Imax Corporation** awarded stock options totaling 1.9 million shares with an exercise value of $13.1 million to 12 top executives. Co-CEOs **Richard Gelfond** and **Bradley Wechsler** received 600,000 shares each, with a total value of $8.2 million; president of films **Greg Foster** received 300,000, with a value of $2.1 million; top lawyer **Rob Lister** got 180,000, worth $1.2 million, and nine others, including **Brian Bonnick**, **Larry O'Reilly**, and **David Keighley** received options of between 10,000 and 40,000 shares. The shares vest in 2014.

2007 DMR total: $145 million

Imax Corporation has announced that in 2007 eight DMR films grossed a total of $145 million in IMAX theaters, up from $93 million in 2006. The eight titles include the final weeks of ***Night at the Museum*** and the re-release of ***The Polar Express***, both of which opened in late 2006.

The impressiveness of the 56% jump is mitigated somewhat by the fact that 2006's DMR slate included several notable flops —***V for Vendetta***, ***Poseidon***, ***The Ant Bully***, and ***Open Season*** — and only one major franchise film, ***Superman Returns***. In contrast to that, the 2007 slate included the latest highly successful installments in the ***Spider-Man*** and ***Harry Potter*** series, the long awaited ***Beowulf***, and the unexpected success of ***300***.

Moody's downgrades Imax

Moody's Investor Service has lowered its outlook for **Imax Corporation** from positive to stable, saying that while the recent deal with **AMC Entertainment** for 100 digital theaters (*see LF Examiner, January 2008*) will strengthen the company in the long term, it will strain Imax's limited liquidity over the next few years. **Standard & Poors** took the same action for the same reason last month.

Best Buy sponsors *U2 3D*

National Geographic Entertainment has named **Best Buy** as official presenting sponsor and exclusive consumer electronics partner for the theatrical release of ***U2 3D*** in the U.S. The film opened in 60 IMAX 3D theaters in January and will go wide to digital 3D theaters this month.

Best Buy receives pre-film credit in all screenings and has been incorporated into the film's extensive marketing campaign. Members of the store's Reward Zone loyalty program were offered preview screenings in IMAX theaters.

Filmed in digital 3D during the rock band's 2006 "Vertigo" tour in South America, *U2 3D* was produced by **3ality Digital** and is distributed by **National Geographic Giant Screen Film Distribution**.

Regal to buy Consolidated

Regal Entertainment Group has signed an agreement to purchase Charlotte, NC-based **Consolidated Theatres** for $210 million in cash. Consolidated has 400 screens in 28 theaters in Georgia, Maryland, North Carolina, South Carolina, Tennessee, and Virginia. The deal is expected to be concluded in the first half of this year. No giant-screen theaters are involved.

Jordan theaters get new name

The two Boston-area IMAX screens located in **Jordan's Furniture** stores have been rebranded as **Verizon IMAX Theaters**. In addition to naming rights for the 500-seat 3D GT theater in Reading, MA, and the 260-seat SR theater in Natick, MA, the deal puts the Verizon name on a motion simulator ride in the retailer's Avon, MA, store. Verizon also gets the opportunity to pitch is fiber-optic services

Stardance Experience (2)

to Jordan's customers.

The previous naming agreement for the theaters had been with Verizon rival **Comcast Cable**. The Natick theater opened in 2002 and the Reading theater in 2004.

Monterey theater moving forward

In late December, shareholders of UK-based **Bella Media PLC** accepted an offer by executive directors **Fred Weinert**, **Steve Crisman**, and two other partners to buy the company's interest in the **Cannery Row IMAX Theatre** in Monterey, CA, for US$650,000 in cash, plus the assumption of debt and other obligations.

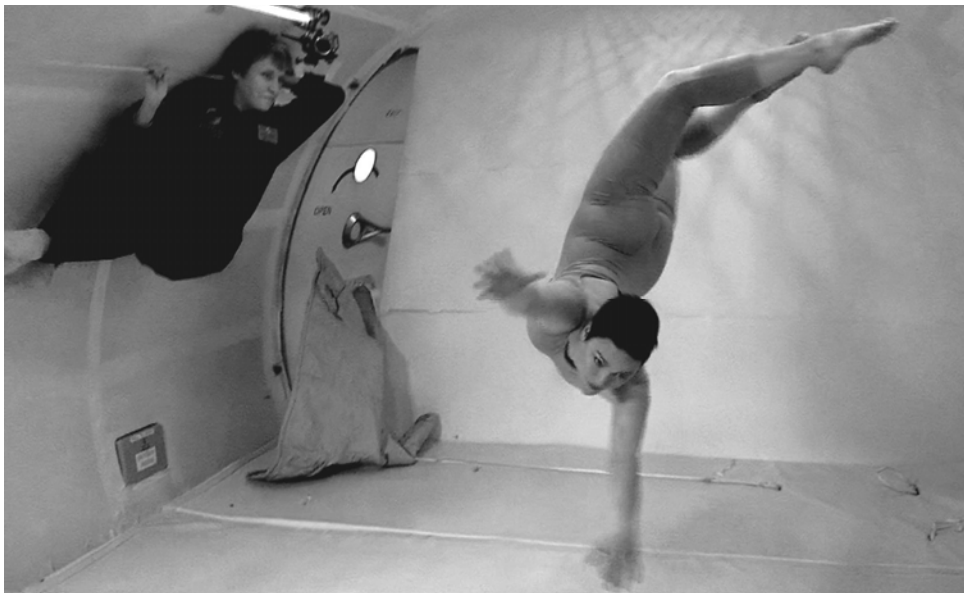
The deal clears the way for the partnership, **Bella Cinema, LLC**, to complete construction of the 290-seat MPX theater in the historic district of the seaside town. Weinert tells *LFX* that when renovation and outfitting of the auditorium is completed, the projection and sound systems will be installed, in preparation for an opening sometime in the next three months. The $7 million theater will open with **National Geographic**'s ***Sea Monsters*** and ***Giant Screen Films' Wild Ocean***.

The project was originally expected to open in early 2007, but difficulties raising the initial investment delayed it. Another IMAX theater that Bella was developing in Springfield, MO, was canceled last year (*see The Biz, LFX, January* 2007), and the IMAX system contract for that theater was transferred to the Monterey project.

Weinert says that the delay has worked to his benefit, since construction of a nearby 300-room hotel, which has snarled traffic in the neighborhood for the last year, will soon be complete.

The theater is located in an historic building that was originally a sardine cannery and more recently was an arcade with an old-fashioned carousel. It is only a few blocks from the **Monterey Bay Aquarium**, one of the city's most popular attractions.

L to r: Stardance's Robinson, McDonagh, and director James Sposto.



Jeanne Robinson (l) and Kathleen McDonagh practice weightless dancing for Stardance.

New GS film project: *Stardance*

In December, author and choreographer **Jeanne Robinson** and dancer **Kathleen McDonagh** tested the idea of weightless dancing for use in a giant-screen film to be based on Robinson's 1970 science fiction novel ***Stardance***. As a specially designed Boeing 727 jet flew through parabolic arcs, the pair tried various dance moves during more than a dozen 30-second periods of weightlessness, testing Robinson's concepts of "dance beyond the bonds of gravity." Also on the flights was producer and co-director **James Sposto**, who shot the tests with a small HD video camera.

The tests were made on a plane owned by **Zero Gravity Corporation**, the only commercial provider of zero-G flights such as those used to train astronauts. **Peter Diamandis**, the co-founder of the company, donated two slots to Robinson when he heard of the project.

Sposto tells *LFX* that the flight was a successful test of the concept and that he is now seeking funding for the 44-minute dramatic film. The story will be "centered around kinetics and aesthetics of zero-G," and Sposto expects that it will have enough serious and accurate science content to appeal to science centers and museums. Although much of the project will be computer generated, he expects to capture the centerpiece dance sequences on film in the artificial zero-G of the parabolic flights, as director **Ron Howard** did for the space sequences of ***Apollo 13***. Sposto says that shooting in 3D is "on the table." The film could be released as early as 2009. For more information and to see clips of the test, visit www.stardancemovie.

2007 Saw a Net Gain of 18 Giant-Screen Theaters

*(from **THEATERS** on page 1)*
closed theaters were relatively inactive, so their loss will not have a significant effect on the LF film leasing marketplace. (*See page 10 for more about how and what we count.*)

New theaters

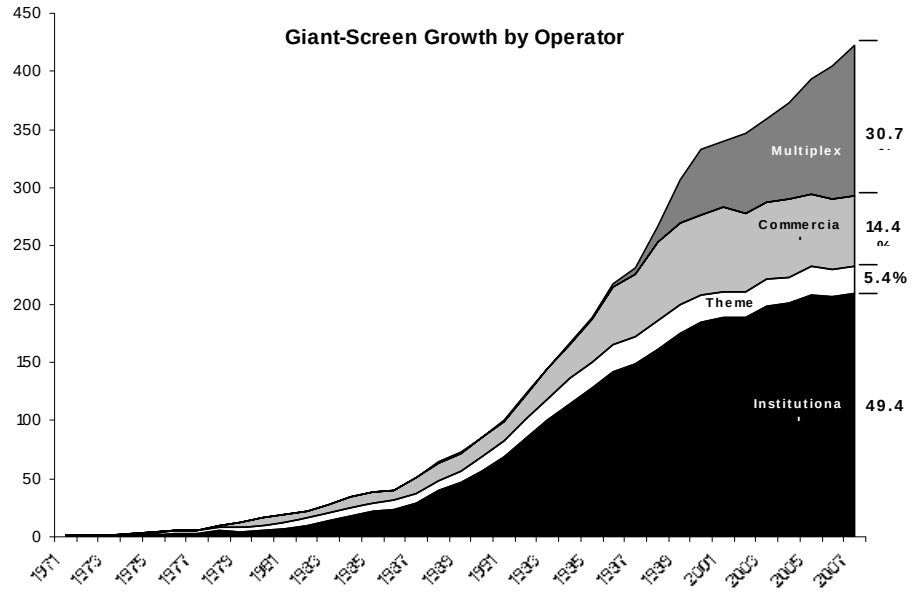
Imax opened 25 of last year's 29 new theaters, with Simex/Iwerks opening three and Goto opening one. Imax's installations were almost evenly divided between the U.S., with 13, and international venues, with 12. Chile, China, and South Korea each got two new theaters, and Colombia, Israel, Mexico, Russia, and Turkey each got one. (*See the full list on page 10.*)

All but two of the U.S. systems were MPX, the exceptions being the GT system returned to Regal's Orlando theater, and the SR system installed at the **Evergreen Aviation Museum** in McMinnville, OR.

Regal installed four MPXs in Las Vegas, San Diego, Portland, OR, and its home town of Knoxville, TN, bringing its total of giant screens to 18. It is, for now, the largest operator of IMAX theaters in the world, but will lose that distinction later this year when Imax begins to install 100 digital systems in **AMC Entertainment, Inc.**, multiplexes throughout the U.S. (*See LF Examiner, January 2008.*) Muvico opened two in St. Petersburg and West Palm Beach, FL, both joint ventures with Imax, and is set to open its third in East Rutherford, NJ, this year. Five regional chains opened one MPX each in Mesa, AZ, Grand Blanc, MI, Hooksett, NH, Indianapolis, IN, and Portage, IN. Most of these are among the relatively few MPX theaters that have been built from scratch, with optimized seating and 44x70-foot (13x21-meter) screens, the largest supported by the MPX specs. In contrast, virtually all of the MPX theaters opened by the largest national chains are retrofits into existing 35mm houses, with much smaller screens.

The low-cost MPX projector was nearly as popular overseas. A new theater in Bogota, Colombia got a GT system, and the Torreon, Mexico, installation is an SR. The remaining ten systems were MPX.

Simex/Iwerks' three installations, all 8/70, included the **Hong Kong Airport Authority** and two U.S. theaters: **Proctors Theatre** in Schenectady, NY, a multi-use facility that includes a live stage, and the **Niagara Falls Adventure Theater**, the former Showscan theater on the U.S. side of the falls. It and the IMAX theater on the Canadian side are both owned and operated by **Destination Cinema**, and both show the 1987 **Kieth Merrill** film, ***Niagara: Miracles, Myth, and Magic***, which was made for the IMAX theater.



Goto's installation is a 10/70 Astro-Vision projector for the 76-foot (23-meter) dome theater at the **Hebei Science and Technology Museum** in Shijiazhuang, China. It is the first 10/70 installation in two years and brings the world total of 10/70 theaters to 22, two thirds of which are in Japan. Few LF films are distributed in 10/70 any more, and according to our records fewer than half of those theaters — only nine — booked a giant-screen film last year.

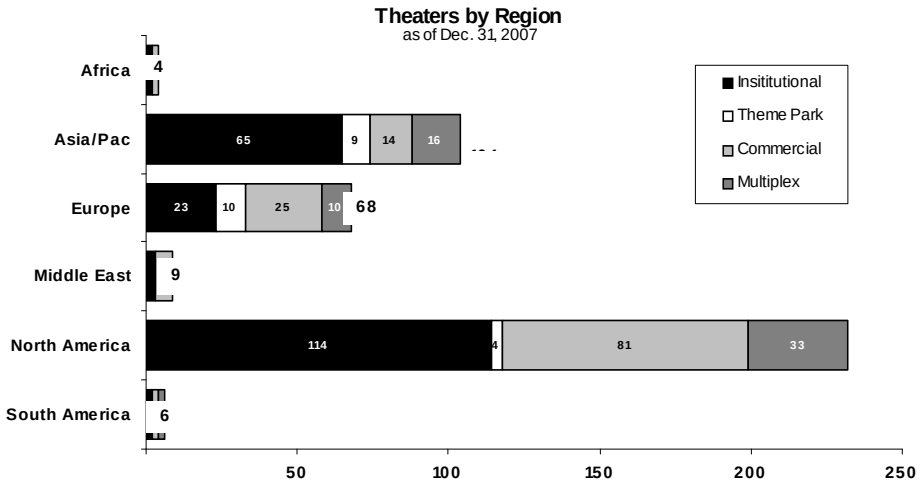
Nine closings

The nine actual closings (not counting the converted, moved, and sold systems mentioned above) include three theaters that were more than ten years old: the **Mount St. Helens Cinedome Theater** in Castle Rock, WA, an 8/70 destination theater that had showed ***The Eruption of Mount St. Helens*** since 1992; the 13-year-old 8/70 theater in the **American Airlines C.R. Smith Museum** near the Dallas-Fort Worth Airport, which showed a signature film made specifically for it, and which was converted to digital last year; and the **Sprint IMAX Theater** at the **Kansas City Zoo**, which, as we reported in September, closed after Labor Day.

Two IMAX 3D theaters in Japanese multiplexes closed, leaving Osaka's **Suntory Museum** with the only active 3D theater in the country. The IMAX theater **At-Bristol** in the U.K. closed as a cost-saving measure, and financial issues also led the owners of three commercial standalone theaters to close them: the **Charleston IMAX Theater** in South Carolina, the **Sheridan IMAX Cinema**, in Belfast, Ireland, and the **Aztec on the River** in San Antonio, TX. The last, an 8/70 venue, opened less than two years ago in a lavishly restored 1920s movie palace (*see Shorts item on page 28*).

Institutional vs. commercial

Four of the five new institutional theaters in 2007 were in China: the Hong Kong Airport and Hebei Museum men-



tioned earlier, plus the **Suzhou Science and Cultural Art Center** in Jiangsu province, and the **Children's Palace** in Chongqing, both of which got IMAX MPX systems. Oregon's Evergreen Aviation Museum was the only domestic museum theater to open last year.

The balance between institutional and commercial theaters continued to swing toward the commercial side last year, as non-profit venues lost three and gained five, while the multiplex segment gained 16 screens. The two other commercial segments, standalone and theme parks, were unchanged.

This means that, as we predicted last year, institutional theaters now comprise a minority of all giant-screen theaters, with 209 screens, 49.4% of the total, compared to 214 for all commercial theaters. This reverses the dominance that the non-profit segment has held since 1982, when there were only 22 theaters worldwide. As shown in the chart on page 6, institutional, theme park, and standalone theaters have been essentially flat for the last three years, with the multiplex sector accounting for virtually all growth in the inventory.

For a quarter of a century, museums, science centers, and other non-profit organizations have dominated the giant-screen industry, numerically, financially, and politically. The institutional segment is sure to shrink even further as a percentage of the whole, once Imax's new digital projectors begin rolling out this year. But despite being in the minority, institutional theaters will almost certainly retain a significant influence in the industry, as their interests will continue to determine the course of most original giant-screen production. Although it is growing rapidly, the multiplex sector relies almost exclusively on repurposed Hollywood films, not the 40-minute nature documentaries that are the staple of the museum theaters.

To the extent that many standalone, for-profit theaters either choose not to show DMR films, or are prevented from doing so by nearby major chains, their interests more closely align to those of their non-profit brethren. It may become more useful in the future to categorize them together, against the multiplexes. (The combined institutional/standalone total now comprises 64% of the world total.)

"Battle" of the brands

As we have said for several years, Imax Corporation is essentially the only supplier of giant-screen film projection systems. Its erstwhile competitors, including Iwerks, Goto, MegaSystems, and **Kinoton**, no longer actively compete in the LF film marketplace, preferring to focus on motion simulators, conventional 35mm projection, or digital systems.

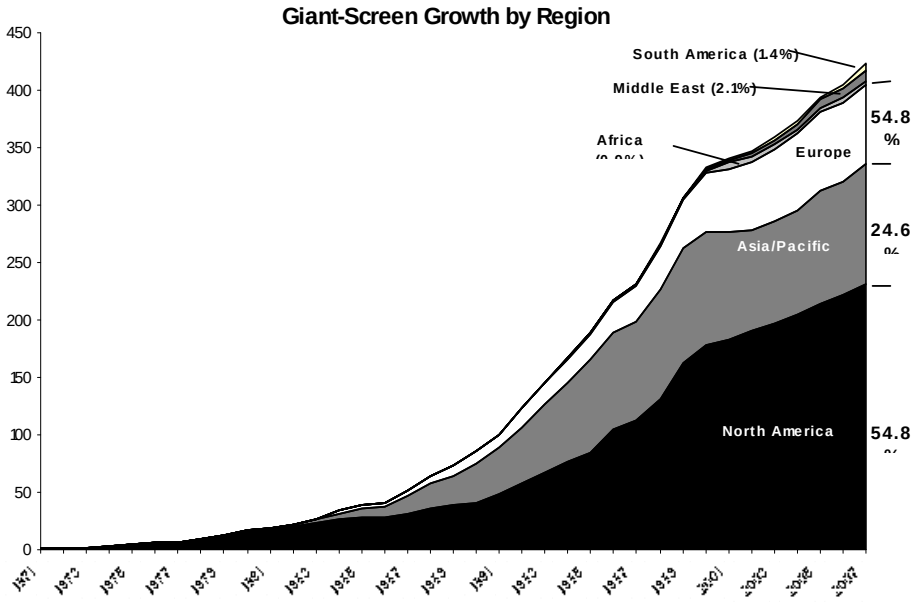
As a result, Imax's share of the installed base has climbed steadily and now stands at just a shade under 70% of the total, 294 out of 423. This is an increase of about 1½ percentage points over last year, while Iwerks and MegaSystems slipped about half a point each.

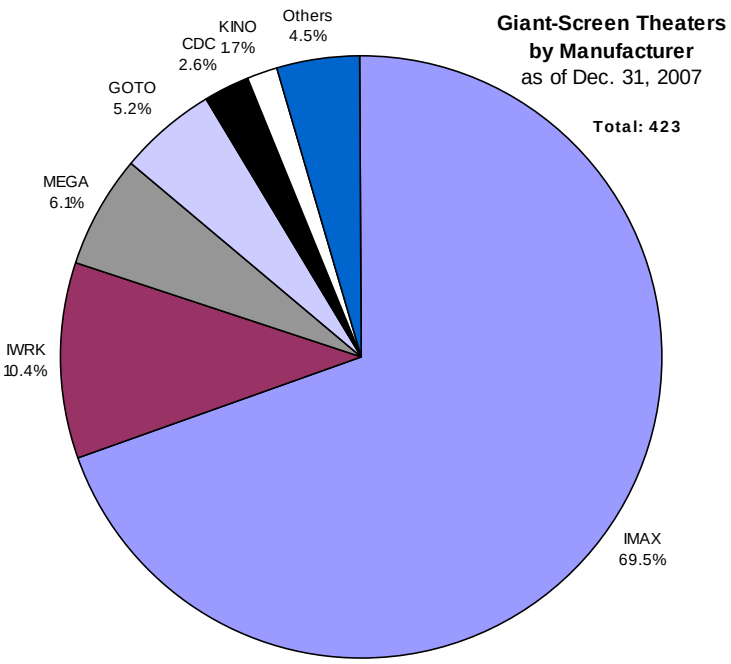
Furthermore, we know of no future giant-screen film installations pending from any manufacturer other than Imax. So it is safe to say that Imax has won the battle for giant-screen film projection.

However, even as that victory is declared, the winner is not remaining to savor its triumph, but is departing the field of film for the more lucrative digital pastures. The rollout of the new Imax digital projector is expected to begin in the second or third quarter of this year.

As of Sept. 31, 2007, Imax had a backlog of some 90 theaters, most of which were film-based systems. Although some contracts for MPX projectors may be filled

*(see **THEATERS** on page 8)*





*(from **THEATERS** on page 7)*

with Imax's new digital projector, the company is unlikely to install all the backordered film systems this year. But the last new IMAX 15/70 film projector could be installed as early as 2009, marking the end of an era that will have lasted nearly 40 years.

An Imax spokesperson told *LFX* that the company will continue to offer its film projectors after the digital rollout begins, but said that no decision had yet been made on whether customers might be able to purchase the systems outright, instead of leasing them.

The digital future

The first IMAX digital systems are expected in the second quarter of this year, and the company has contracted to install 100 in **AMC** multiplexes by 2010, an installation rate it was never able to attain with its film systems. Elsewhere, other digital systems are beginning to supplement or even replace LF films projectors. The **Tycho Brahe Planetarium** in Copenhagen, **La Géode** in Paris, and the **Swedish Museum of Natural History** in Stockholm, all IMAX Dome theaters, have augmented their film systems with multi-projector digital systems. They mostly use them to show a mix of digitally created program material, but La Géode became the first theater to digitally screen a full-length film made for the giant-screen when it began running the digital version of **Sky High Entertainment**'s ***Dinosaurs: Giants of Patagonia*** last spring. Digital is especially attractive to dome theaters, since it allows them to add 3D capability at a reasonable price.

In the flat-screen world, Nuremburg's **Wolfram Weber** insisted at the **Giant Screen Cinema Association**'s conference last fall that 2K digital with dual projectors works well on a couple of ex-IMAX screens he programs in Germany. And as **Richard James** reports on page 2 of this issue, tests with an NEC 2K digital projector on the 70-foot screen of the **ATK IMAX Theater** at the **Clark Planetarium** in Salt Lake City, UT, have been promising.

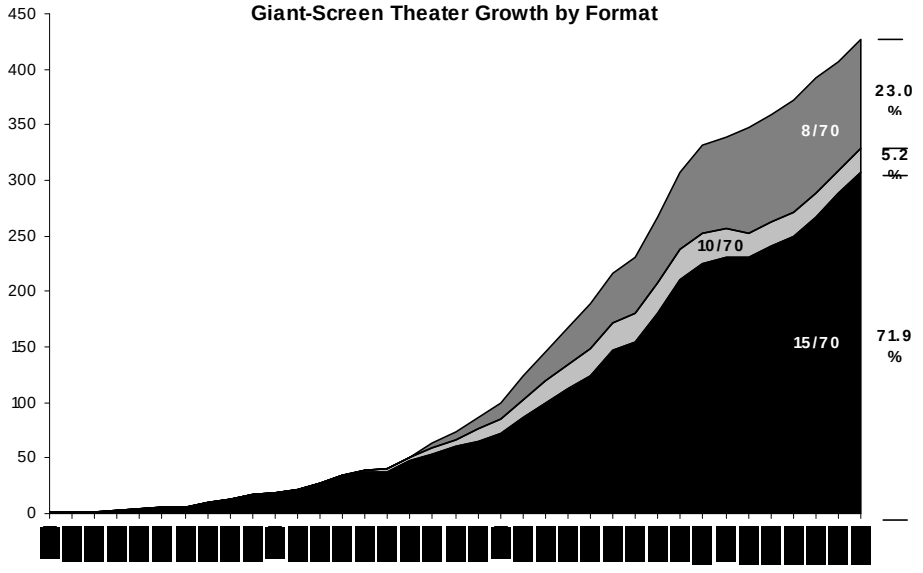
The imminent arrival of digital giant screen cinema raises many questions. Will Imax Corporation continue to dominate, as it has in the giant-screen film world? How will its digital system, so far seen only by a handful of outsiders, differ from standard 2K and 4K projectors from Sony, Christie, and others? Will audiences be able to tell the difference, and be willing to pay extra for it? Will those other manufacturers actively compete in the giant-screen market? What standards will be adopted by (or imposed on) the industry? How long will film remain a viable distribution and exhibition medium? What is a "giant-screen theater," and how will the industry redefine itself during the transition to digital?

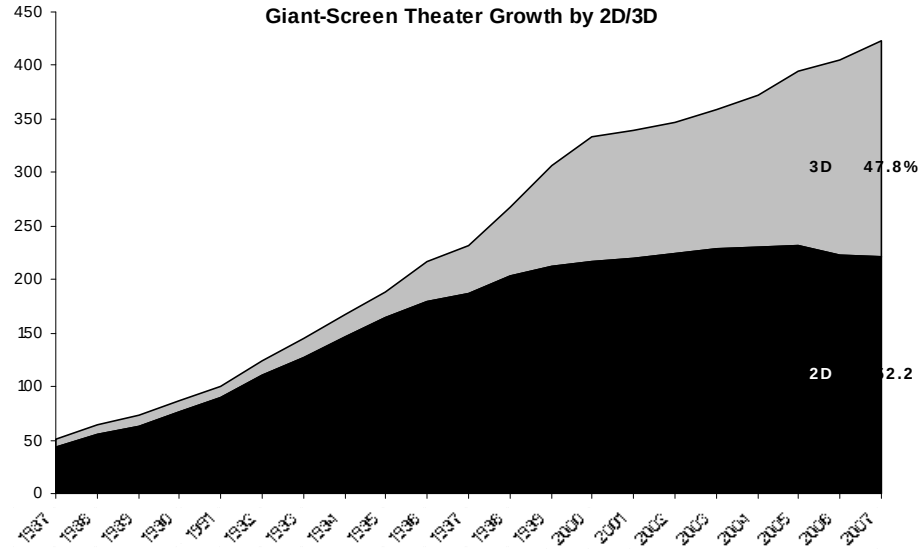
While we can ask the questions today, it will take time to uncover the answers.

Imax has not been forthcoming with details about its digital projector. It hasn't published specifications or conducted A-B tests with other film or digital systems that would allow people to compare them directly. Asked if the system complies with the standards of the **Digital Cinema Initiatives**, an Imax spokesperson claimed that it does, but that it is completely different from other DCI-compliant systems. *LF Examiner* has repeatedly asked whether films to be shown on the IMAX digital system will require some form of proprietary processing by Imax Corporation, or if distributors will be able to produce compatible digital files using open standards, without going through Imax. These questions have not been answered.

Our view

With its 100-screen deal with AMC,





Imax has taken a major step towards establishing its system as a *de facto* standard for digital giant-screen. The company may hope to close a few more big deals to further cement that position before the system is unveiled. Although this could establish a strong foothold in the multiplex market, the slower growth rate of the institutional segment may prove an advantage by providing time to evaluate more carefully the strengths and weaknesses of the IMAX digital system and evaluate possible alternatives.

Despite the potential savings from eliminating film prints, existing film-based theaters should be in no rush to adopt the first digital system that comes along. The conventional 35mm cinema industry resisted the transition to digital until a set of standards could be established to ensure compatibility, security, and image quality and answer the concerns of all stakeholders: filmmakers, distributors, and exhibitors. It would be foolish for the giant-screen industry to ignore that example or to attempt to reinvent the wheel, when years of expert work and millions of dollars — far more than our tiny industry could ever spend — have already been invested in creating a practical framework that can become the basis for our digital transition as well.

As **Paul Fraser**, **John Jacobsen**, and **Jeffrey Kirsch** said last month in these pages, and as others have said publicly and privately, the giant-screen industry must jealously guard its special place in the minds and hearts of the public, a place won with the high-quality experiences our theaters have offered for nearly four decades. One of the prime directives in establishing the DCI specifications was that any digital replacement for 35mm film had to provide image quality that was better than what it was replacing. This even more important for the giant-screen world, since superior image quality has always been the prime factor differentiating our theaters from all other forms of cinema.

We are literally at a defining moment in our history, one in which we are being called upon to define our very nature, to clearly express to the world (and ourselves) who we are, what it is we do, and how we are different from and, yes, better than, the rest of the entertainment world.

We must take the time to decide wisely before making any changes that could irrevocably alter what we do and how we are seen by our visitors, our customers, and the world.

Giant-Screen Theaters Worldwide

		As of Dec. 31, 2005					As of Dec. 31, 2006					Change 2005-2006					As of Dec. 31, 2007					Change 2006-2007				
		C	CM	CT	I	Total	C	CM	CT	I	Total	C	CM	CT	I	Total	C	CM	CT	I	Total	C	CM	CT	I	Total
Africa	8/70				1	**1**				1	**1**				0%	**0%**				1	**1**				0%	**0%**
	15/70		2			**2**		2		1	**3**		0%			**50%**		2		1	**3**		0%		0%	**0%**
	Total		**2**		**1**	**3**		**2**		**2**	**4**		**0%**		**100%**	**33%**		**2**		**2**	**4**		**0%**		**0%**	**0%**
Asia/Pac	8/70	5		6	22	**33**	5		5	19	**29**	0%		-17%	-14%	**-12.1%**	5		5	20	**30**	0%		0%	5%	**3.4%**
	10/70			2	19	**21**			2	18	**20**			0%	-5%	**-5%**			2	19	**21**			0%	6%	**5%**
	15/70	10	9	2	24	**45**	11	11	2	25	**49**	10%	22%	0%	4.2%	**8.9%**	11	14	2	26	**53**	0%	27%	0%	4.0%	**8.2%**
	Total	**15**	**9**	**10**	**65**	**99**	**16**	**11**	**9**	**62**	**98**	**7%**	**22%**	**-10%**	**-4.6%**	**-1.0%**	**16**	**14**	**9**	**65**	**104**	**0%**	**27%**	**0%**	**4.8%**	**6.1%**
Europe	8/70	3	6	5	11	**25**	3	5	5	11	**24**	0%	-17%	0%	0%	**-4%**	3	6	5	11	**25**	0%	20%	0%	0%	**4%**
	15/70	10	15	5	13	**43**	8	19	5	13	**45**	-20.0%	27%	0%	0%	**4.7%**	7	19	5	12	**43**	-12.5%	0%	0%	-8%	**-4.4%**
	Total	13	21	10	24	**68**	11	24	10	24	**69**	**-15%**	**14.3%**	**0%**	**0%**	**1.5%**	10	25	10	23	**68**	**-9%**	**4.2%**	**0%**	**-4%**	**-1.4%**
Middle East	8/70		1			**1**		1			**1**		0%			**0%**		1			**1**		0%			**0%**
	10/70				1	**1**				1	**1**				0%	**0%**				1	**1**				0%	**0%**
	15/70		4		2	**6**		4		2	**6**		0%		0%	**0%**		5		2	**7**		25%		0%	**17%**
	Total		**5**		**3**	**8**		**5**		**3**	**8**		**0%**		**0%**	**0%**		**6**		**3**	**9**		**20%**		**0%**	**13%**
North America	8/70	6	9	1	26	**42**	6	7	1	26	**40**	0%	-22%	0%	0%	**-4.8%**	6	6	1	25	**38**	0%	-14%	0%	-4%	**-5.0%**
	15/70	28	53	4	87	**172**	28	61	4	89	**182**	0.0%	15%	0%	2.3%	**5.8%**	27	75	3	89	**194**	-3.6%	23%	-25%	0.0%	**6.6%**
	Total	**34**	**62**	**5**	**113**	**214**	**34**	**68**	**5**	**115**	**222**	**0.0%**	**9.7%**	**0%**	**1.8%**	**3.7%**	**33**	**81**	**4**	**114**	**232**	**-2.9%**	**19.1%**	**-20%**	**-0.9%**	**4.5%**
South America	8/70				1	**1**				2	**2**				100%	**100%**				1	**1**				-50%	**-50%**
	15/70				1	**1**		2		1	**3**				0%	**200%**	2	2		1	**5**		0%		0%	**67%**
	Total				**2**	**2**		**2**		**3**	**5**				**50%**	**150%**	**2**	**2**		**2**	**6**		**0%**		**-33%**	**20%**
World	8/70	14	16	12	61	**103**	14	13	11	59	**97**	0%	-19%	-8%	-3.3%	**-5.8%**	14	13	11	58	**96**	0%	0%	0%	-1.7%	**-1.0%**
	10/70			2	20	**22**			2	19	**21**			0%	-5%	**-4.5%**			2	20	**22**			0%	5%	**4.8%**
	15/70	48	83	11	127	**269**	47	99	11	131	**288**	-2.1%	19%	0%	3.1%	**7.1%**	47	117	10	131	**305**	0.0%	18%	-9%	0.0%	**5.9%**
	Total	**62**	**99**	**25**	**208**	**394**	**61**	**112**	**24**	**209**	**406**	**-1.6%**	**13.1%**	**-4.0%**	**0.5%**	**3.0%**	**61**	**130**	**23**	**209**	**423**	**0.0%**	**16.1%**	**-4.2%**	**0.0%**	**4.2%**

How and What We Count

As we have noted in the past, the total number of giant-screen theaters is somewhat misleading, because a significant percentage of them rarely if ever show LF films, or show only films made specifically for their own venue. They are therefore not a part of the international LF film leasing economy. For instance, our database contains some 28 theaters which, as far as we know, have *never* booked a film from an LF distributor. Another 58 have not done so in the past year. Thus, some 86 theaters, 20% of the world total, appear to be essentially dormant.

In the context of what this report is trying to accomplish, dormant theaters pose philosophical and practical difficulties. Like the proverbial sound of a tree falling in the forest, can an LF theater that never shows LF films be said to exist? The capability may be there, but if the theater isn't participating in the LF economy in any meaningful way, does it make any sense to count it? And if a theater once was active, but has stopped showing LF films, is it now "closed"? If so, when did it close? After the last LF screening? A year later? Two?

Our answer is to count all theaters we know to be LF capable, and only consider them closed when the capability has been removed permanently. This results in a nominal overcount, and requires the accompanying proviso that the total count of theaters may be 423, but the actual size of the active marketplace for films is closer to 340.

Otherwise, we count all stationary (i.e. non-motion simulator) theaters that use 8/70, 10/70, or 15/70 film projection. We define commercial theaters as for-profit venues that are not part of a multi-theater complex (multiplex) or theme/amusement park. Multiplexes and theme parks comprise distinct segments. Institutional theaters include those in non-profit museums or government-run facilities.

Note that Imax Corporation, in its stated totals of installed systems, includes at least six motion simulation systems that we do not count.

New, Converted, and Closed Theaters in 2007

City	Theater	Country	Mfr	Fmt	2D/3D	Open
Portage GQT	Goodrich Portage 16 Theater	USA	IMAX	1570	3D	1/12/07
Wuhan Lark	Studio City IMAX Theater	CHINA	IMAX	1570	3D	2/7/07
Hong Kong Airport	Hong Kong Airport Authority	CHINA	IWRK	870	3D	3/07
Saint Petersburg NA	Coca-Cola IMAX Kinostar City	RUSSIA	IMAX	1570	2D	4/26/07
McMinnville	Evergreen Aviation Museum	USA	IMAX	1570	3D	4/30/07
Niagara NY DCI	Niagara Falls Adventure Theater	USA	IWRK	870	2D	5/07
San Diego Reg	Edwards Mira Mesa Stadium 18 & IMAX	USA	IMAX	1570	3D	5/4/07
Hong Kong UA	UA IMAX Theatre	CHINA	IMAX	1570	3D	5/4/07
Saint Petersburg Muv	Muvico Baywalk 20	USA	IMAX	1570	3D	5/4/07
Tigard Reg	Regal Cinemas Bridgeport 18 & IMAX	USA	IMAX	1570	3D	5/4/07
West Palm Beach Muv	Muvico Parisian 20	USA	IMAX	1570	3D	7/11/07
Hooksett Zya	Hooksett Cinemagic	USA	IMAX	1570	3D	7/13/07
Indianapolis Ker	Kerasotes ShowPlace 16	USA	IMAX	1570	3D	9/07
Schenectady	Proctors Theatre	USA	IWRK	870	3D	9/07
Kiryat Bialik	IMAX Theatre	ISRAEL	IMAX	1570	3D	9/23/07
Torreon Mar	Martinez IMAX Theater Torreon	MEXICO	IMAX	1570	3D	9/30/07
Daegu CGV	CGV IMAX Daegu	SOUTH KOREA	IMAX	1570	3D	9/30/07
Ilsan CGV	CGV IMAX Theater Ilsan	SOUTH KOREA	IMAX	1570	3D	9/30/07
Santiago 1 Rac	Racimec IMAX Theater Santiago 1	CHILE	IMAX	1570	3D	9/30/07
Chongqing CP	Children's Palace	CHINA	IMAX	1570	3D	9/30/07
Mesa DT	Gateway 12 IMAX Theatre	USA	IMAX	1570	3D	10/5/07
Istanbul AFM	AFM IstinyePark IMAX Theatre	TURKEY	IMAX	1570	3D	10/7/07
Grand Blanc NCG	NCG Trillium Cinemas	USA	IMAX	1570	3D	10/16/07
Bogota PA	Plaza de las Americas	COLOMBIA	IMAX	1570	3D	10/31/07
Suzhou SCAC	Suzhou Science and Cultural Art Center	CHINA	IMAX	1570	3D	12/13/07
Knoxville Reg	Pinnacle Stadium 18 & IMAX	USA	IMAX	1570	3D	12/14/07
Las Vegas Reg	Red Rock Stadium 16 & IMAX	USA	IMAX	1570	3D	12/14/07
Shijiazhuang	Hebei Science and Technology Museum	CHINA	GOTO	1070	2D	2007

City	Theater	Country	Mfr	Fmt	2D/3D	Open	Old Mfr
Orlando Reg	Regal Pointe 21 & IMAX	USA	IMAX	1570	3D	5/07	Mega

City	Theater	Country	Mfr	Fmt	2D/3D	Open	Closed
Castle Rock	Mount St. Helens Cinedome Theater	USA	IWRK	870	2D	3/92	2/28/07
Dallas AA	American Airlines C.R. Smith Museum	USA	IWRK	870	2D	1993	3/07
Orlando Muv II	Muvico Pointe 21	USA	MEGA	870	2D	1/02	3/07
Karuizawa Mer	Mercian Karuizawa IMAX Theatre	JAPAN	IMAX	1570	3D	12/12/00	3/31/07
Tokyo Mer	Mercian Shinagawa IMAX Theatre	JAPAN	IMAX	1570	3D	4/25/02	3/31/07
Bristol	At-Bristol	UNITED KINGDOM	IMAX	1570	3D	7/00	3/31/07
Istanbul AFM I	AFM Maltepe IMAX Theatre	TURKEY	IMAX	1570	3D	7/05	8/9/07
Kansas City Zoo	Kansas City Zoo	USA	IMAX	1570	2D	12/8/95	9/3/07
Charleston SC	Charleston IMAX Theater	USA	IMAX	1570	3D	6/29/00	9/17/07
Belfast She	Sheridan IMAX Cinema	UNITED KINGDOM	IMAX	1570	3D	11/29/01	9/19/07
San Antonio Aztec	Aztec on the River	USA	IWRK	870	2D	4/06	12/18/07

GSCA Film Expo: March 4-5 in London

*(from **GSCA** on page 1)*

sponding to member comments about the convenience of the Los Angeles meetings, the GSCA has said that regular or semi-regular returns to L.A. are being considered.

Unlike the GSTA's Mid-Winter Meetings, which were intended as planning sessions for the big fall conferences, the GSCA's spring Film Expos are open to all comers, not just committee and board members. The committees still do their work at the Expos, but the short spring meets also screenings of new and future films between the annual fall meetings.

Monday, March 3, the day before the official start of the Expo, is set aside for technical rehearsals and meetings of the GSCA Board and special interest groups such as the Dome Alliance, the 3D Interest Group, and the Museum Film Network.

Tuesday, March 4, the first official Expo day, starts with committee meetings in the morning at the conference hotel, the Holiday Inn, London Kensington Forum. After lunch, film screenings start at the Science Museum's 450-seat IMAX 3D theater, a few blocks from the hotel. Screenings fill the rest of that day and the next, with the Films in Production session starting the Wednesday round of shows. (The schedule is subject to change.)

Although a digital session was being considered for Thursday, GSCA president **Gretchen Jaspering** tells *LF Examiner* that the hotel had already booked another event for that day, and could not accommodate it.

However, conferees who can spend some extra time in England should not miss the opportunity to visit London's other IMAX theater, at the British Film Institute. Those with even more time should consider spending the weekend after the Expo in Bradford, where the **National Media Museum** and the **Bradford International Film Festival** will be holding their annual Widescreen Weekend.

New Films

3D Sun	K2 Communications
Dolphins And Whales 3D	3D Entertainment
Fly Me To the Moon 3D (85 min.)	nWave Pictures
Grand Canyon Adventure 3D	MacGillivray Freeman
Mummies: Secrets of the Pharaohs 3D	Giant Screen Films
Sea Monsters 3D	National Geographic
The Scarecrow (short)	Cinema & Photo Research Inst.
Shine a Light: The IMAX Experience	Paramount Pictures
The Spiderwick Chronicles	Paramount Pictures
U2 3D	National Geographic
Wild Ocean 3D	Giant Screen Films

Films in Production

Animalopolis	Graphic Films
Arabia	MacGillivray Freeman
Bigger than Painting	La Geode
The Dark Knight: The IMAX Experience	Warner Bros.
Legends of the Sky	K2 Communications
The Magic Tale	Orbita Max
Molecularium	Nanotoon Productions
Mysteries of the Great Lakes	Science North
Proud American	Light Source LLC
Return to Everest	MacGillivray Freeman
Sea Rex	N3D Land Production

The Science Museum of London

The weekend is a festival of 70mm and other widescreen film formats, including the original three-strip Cinerama, held in one of only three theaters in the world equipped to exhibit the 55-year-old format. This year's weekend will include 70mm screenings of 1968's *Star!* and *2001: A Space Odyssey*, as well as *This Is Cinerama*, the original Cinerama film, and *Windjammer*, a 1958 three-panel film of a training cruise on a Norwegian navy school ship. Bradford is three hours by train from London. For more information, visit

*(from **HUGGINS** on page 3)*

worldwide or domestic?

CH: Domestic. We want 1,500 domestic screens. You know, coming from large-format distribution, you're always talking global. Having done that for ten years, you get very used to speaking in terms of screen counts and box-office counts, and everything in global, international, terms. But in features we just don't think that way. We talk domestic first and foremost and [although] international is extremely important, it's usually not counted in the initial screen count.

LFX: Do you have an idea what the international digital 3D screen count is at the moment?

CH: It's much lower. The digital 3D screen count is about 600-700 outside the U.S. and Canada. Obviously, that's not an acceptable count for a 3D-only release.

The *Journey to the Center of the Earth* property is a global property, because the book is a global book, obviously, written in French, and first brought to England and then to the U.S. It's well known in China, which is a huge, new emerging market. It's extremely well known in Japan, all over Asia, all over South America. It's such a big book that the property itself lends itself to worldwide distribution, which is fantastic. We will do an anaglyph version of *Journey* for the international market.

LFX: In film?

CH: Yeah, and probably for the domestic market, too.

LFX: For simultaneous release [with the digital 3D] in the U.S.?

CH: Yeah, and I believe, and [*Journey* distributor] New Line can confirm this, that they're going to go day-and-date, global, with the movie 7/11, July 11. Sounds lucky, huh?

LFX: Yeah. The good thing about digital distribution is that even if there are only a few hundred, it doesn't cost you anything to do an international release. I guess the cost is the language versioning or the subtitling.

CH: Actually, that's a little bit of a myth, to be honest with you. They have what they call digital print costs, and you do pay...

LFX: A virtual print fee.

CH: Yes. It's complicated. We have not yet streamlined the distribution of digital movies. It is something that Ben [Stassen] is blazing a trail for right now because *Fly* is being released across Europe. *Fly* is really a rolling release around the world. I think it opens in Belgium on [January] 30. It's a rolling release, which is kind of fun and exciting, because you get a chance to get it out in the marketplace. They've been doing a lot of promotional screenings and getting a lot of good press, and good visibility.

L to r: Brendan Fraser, Josh Hutcherson, and Anita Briem star in Journey to the Center of the Earth 3D.

Walden Media

In a way, it helps the U.S. market. The U.S. market doesn't listen to the international market the way the international market listens to the U.S. But it certainly will give confidence to the U.S. market, as the movie rolls out and does well. So I think that's a good thing, because it looks like it's going to do very well.

What we're learning is that each digital system is different, and in some cases digital systems differ theater to theater. So it's not as streamlined as the 100-year-old technology of 4-perf, 35mm distribution. We've had a lot of time to get that right, and to find the processes that work and the labs that know how to do it and distribute it. It's not working like that in digital yet, but we're hoping.

[Disney's digital 3D concert film of teen pop star] *Hannah Montana* is coming out, which is great, and both [of our] movies will have trailers in front of that. That will be kind of fun for me, because I'll have two trailers in front of one movie.

LFX: Are you involved at all in *Hannah Montana*?

CH: No, but its timing is fantastic for us. The demographic is fantastic for both [of our] movies, so I'm very happy they did it, I think it's going to get incredible numbers. Disney's going to release it and then pull it after seven days. The plan is February 1 to February 7 and then they pull it. I think that they're going to do extremely well. The demographic is great, it's families and kids. I mean, it skews more [to] girls — Ha! That's an understatement — than either *Fly* or *Journey*. *Journey* is really a family movie in the genre of *Indiana Jones* or *The Mummy*. It's meant to be what they call a four-quadrant movie [i.e., it appeals to young and old, male and female]. We're skewing wider, but *Hannah Montana* is a great market for us.

Then there's *U2 3D*. We'll be in front of that movie, too, with our trailers. Then, in the U.S., the next 3D movie is *Journey*.

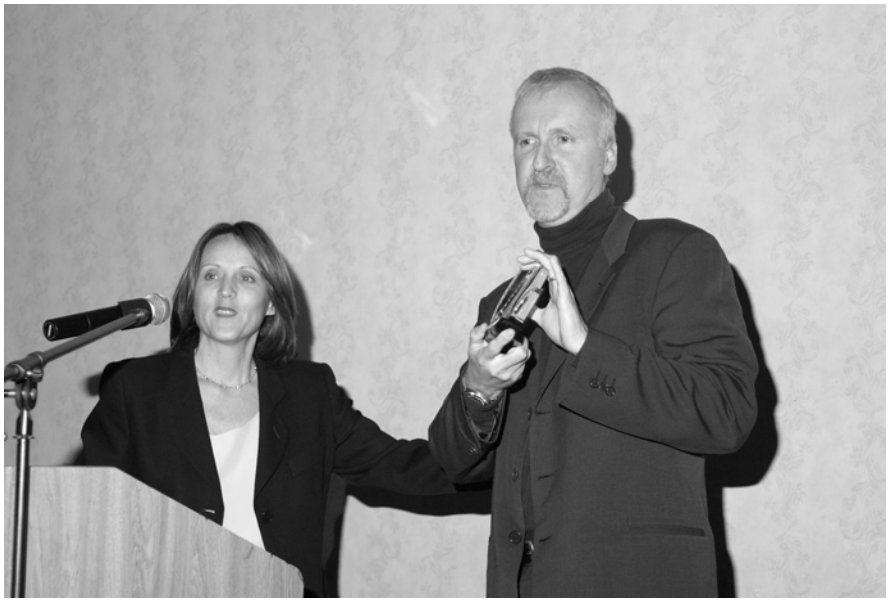
LFX: *Journey* will not be released to IMAX theaters?

CH: Unfortunately, no. There's a release date issue. We're on July 11 and the

following Friday is *Batman* [***The Dark Knight***] in IMAX, so clearly the financials don't work to release on a Friday and pull it the following Friday. You need to have a longer window. The summer is very crowded, as you know, it's a big tentpole season, and we found a good date. We're sticking with our date, but it was not conducive to rolling out in IMAX. But maybe there will be a subsequent IMAX release. We love the idea of going out in IMAX. I would love to see that movie in IMAX 3D.

LFX: Was *Journey* shot digitally?

CH: Yeah, it was a fully digital production. We've never seen the movie on film; it's never existed on film. We used the Sony T950 [cameras] and the Cameron/Pace rigs, and we were the first to use them on a theatrical feature film. We shot almost everything [with two or three rigs], which they said you couldn't do. The camera's moving almost constantly in the entire movie. It was made with all the production methodology of a straight, 2D live-action feature film, except it was 3D digital. So it was a real trailblazing experience.



Huggins presents an award to James Cameron at the 2003 LFCA conference.

One of the cameras we were using, the mini-beamsplitter, was being finished the week before we started shooting. Those are the rigs they're using on ***Avatar***, **[James] Cameron**'s 3D movie. Cameron was great, incredibly supportive. **[Vince] Pace** was great and supportive, because we were really testing the system. Cameron and Pace came to the set to see how we were working.

You know how you have a focus-puller? We had a 3D convergence operator on each rig, and all that person did was racking and changing convergence, and checking it.

People say to me, "Isn't [3D] a lot more difficult?" We didn't know before we started shooting, but four or five months after shooting with the cameras and rigs, what we learned was [that 3D] is just another department. Yes, it was technically complicated, but from my perspective [as producer] it is no more difficult than any other department. Is sound complicated? Yeah, it is. Do you have to make changes in the way you shoot to capture sync sound? Of course you do. Extra bodies on the set? Yup, a boom operator [and others]. You have to have all these people, and there's a whole category in the budget for sound. Does that make it harder? I guess you could say it does, but it also enhances the movie, so you wouldn't think of *not* doing it. And it's the same with 3D.

That's the message I like to send about 3D. Do you have to think about it? Of course you do. Do you have to have extra people? Of course you do. Does it cost more? Of course it does. But it's another department. It's another category on a budget, it's another department you have to think about and take care of. But it enhances the experience and broadens the release potential. So let's do it.

It didn't particularly slow us down. Not only was it *not* more difficult for the talent, they *loved* it. Ask Brendan [Fraser], he'll tell you. He loved it. He loved looking at dailies. We watched dailies in 3D. We actually watched "morninglies" and "nightlies." Because it was digital, we could go at lunch and see what we shot that morning, in 3D. The first time in history we've ever done that. Straight to morninglies, straight to nightlies in 3D.

So that was pretty amazing, because when you're working with expensive sets, expensive crews, expensive talent, which we were, it's wonderful to know at lunch that the stuff you shot that morning works. That's really fun.

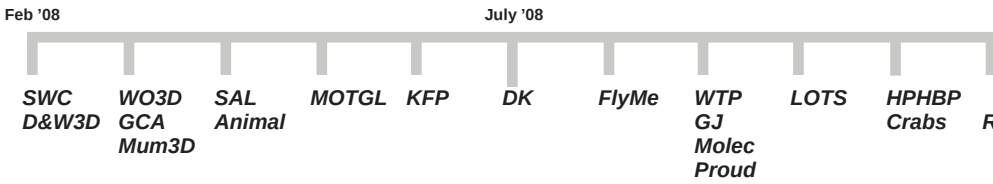
LFX: So what's in the future for you, and what do you think is in the future for the whole business, both giant-screen and conventional, as far as 3D is concerned?

CH: I will say, honestly, for the first time in my life — and I feel like I've been sitting on my surfboard waiting for this wave to come in — 3D is here. It is here in a big and important way. IMAX 3D is a very important component of that. People love it, they are clearly responding to it, and the technology for capturing the movies and displaying the movies is now simple enough and tried-and-true enough that people are embracing it.

I meet with filmmakers, directors, studio executives, writers in L.A. every day — including today — and they are embracing it. They love it, they think it's cool, they think it's the future, they think it's visionary. The exhibitors do, too.

Is it going to replace 2D? No. Should movies only come out in 3D? I don't think so. I think movies should come out 2D or 3D. I think there's room for both. Could there be different versions? Maybe. A 2D version and a 3D version that has enhanced scenes, like they do for DVD. Is that unheard of? Of course not. We do it for DVD. DVD is a big market. They didn't do it at first with DVDs, but they learned that people will buy a DVD for the enhanced features, the added scenes. And I believe that will happen in 3D. People will pay extra and search out some-

*(see **HUGGINS** on page 16)*



* New listing.
Underlined titles are 3D
Updated information is printed in **bold.**
Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

Wild Ocean 3D
Giant Screen Films, Yes/No Productions; distributor: Giant Screen Films; directors, writers, editors, score: Steve McNicholas, Luke Creswell; producers: Don Kempf, Steve Kempf, David Marks; DPs: Reed Smoot, D.J. Roller, David Douglas; sound designer: Mike Roberts, Brian Eimer. 3D. Release: March .
– Principal photography is complete.
– Picture is locked.

Grand Canyon Adventure: River at Risk
MacGillivray Freeman Films Educational Foundation; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producers: Greg MacGillivray, Shaun MacGillivray, Mark Krenzien; script: Jack Stephens, Stephen Judson; editor: Stephen Judson; photography: Greg MacGillivray, Doug Lavender, Brad Ohlund, Ron Goodman, Jack Tankard; executive producer: Harrison Smith. 3D. (Different 2D flat and dome screen versions will also be available.) Release: March 14.
– Principal photography is complete. Editing is under way.

Mummies 3D
Giant Screen Films, Gravity Pictures; distributor: Giant Screen Films; director: Keith Melton; producers: Arabella Cecil, Don Kempf, Steve Kempf; DP: Reed Smoot; script: Arabella Cecil. Release: March.
– The 2007 film is being converted to 3D.
– It will be screened at the GSCA Film Expo in London in March.

Shine A Light: The IMAX Experience
Shangri-La Entertainment; distributor: Paramount Pictures; director: Martin Scorsese; producers: Steve Bing, Michael Cohl, Victoria Pearman, Zane Weiner; score: the Rolling Stones; executive producers: Mick Jagger, Keith Richards, Charlie Watts, Ron Wood. Release: April 4.
– Film will be converted to 15/70 with the IMAX DMR process.

Animalopolis
Graphic Films Corporation; distributor: K2 Communications; director: Tim Huntley; script: Tim Huntley, Paul Novros; score: Paul Novros, Tim Huntley; producers: Paul Novros, Tim Huntley; executive producer: Ammiel Najar. Release: April.
– November: Filmed at the Los Angeles and San Diego zoos.
– Editing is under way.

Mysteries of the Great Lakes
Science North; distributor: Science North; director: David Lickley; DP: Jack Tankard; producer: David Lickley; executive producer: Jim Marchbank. Release: May 5.
– Principal photography is complete.
– Editing is under way.

Kung Fu Panda
DreamWorks Animation SKG; distributor: Paramount Pictures; directors: John Stevenson, Mark Osborne; producer: Melissa Cobb; co-producers: Jonathan Aibel, Glenn Berger. Cast: Jack Black, Dustin Hoffman, Angelina Jolie, Jackie Chan, Lucy Liu, Ian McShane. Release: June 6.
– The film will be converted to 15/70 with the IMAX DMR process.

The Dark Knight
Legendary Pictures; distributor: Warner Bros.; director: Christopher Nolan; DP: Wally Pfister; script: Jonathan Nolan; score: James Newton Howard, Hans Zimmer; producers: Christopher Nolan, Charles Roven, Emma Thomas; executive producers: Kevin De La Noy, Benjamin Melniker, Michael Uslan. Cast: Christian Bale, Michael Caine, Morgan Freeman, Heath Ledger. Release: July 18.
– Several scenes were shot in 15/70.
– The rest of the film will be converted to 15/70 with the IMAX DMR process.

Fly Me to the Moon
nWave Pictures; distributors: K2 Communications (US institutional), Summit Entertainment (US digital), nWave Distribution (US 8/70), worldwide: TBA; director: Ben Stassen; script: Domonic Paris; producers: Caroline Van Iseghem, Mimi Maynard, Gina Gallo, Charlotte Huggins; executive producers: Eric Dillens, Domonic Paris. 85 minutes. Cast: Christopher Lloyd, Kelly Ripa, Nicollette Sheridan, Tim Curry, Ed Begley, Jr., Adrienne Barbeau, Trevor Gagnon, Philip Daniel Bolden, David Gore, Buzz Aldrin. 3D. Release: Jan. 30 (Belgium), Aug. 22 (US).
– The film is complete.

The Greatest Journey
Cosmic Picture/SK Films; distributor: SK Films; director: Bruce Neibaur; producers: Dominic Cunningham-Reid, Taran Davies, Jonathan Barker; executive producer: Jake Eberts. Release: September.
– December: Filmed the Hajj in Saudi Arabia
– March-April: Filming in Morocco and Egypt.

Molecularium
Rensselaer Polytechnic Institute, Nanotoon Entertainment; distributor: SK Films; director: V. Owen Bush; producers: Richard Siegel, Kurt Przybilla; script: V. Owen Bush, Kurt Przybilla. Release date: September.

Proud American
Light Source, LLC; distributor: Light Source; director: Fred Ashman; DP: Mark Eberle; script: Fred Ashman, Rolland Smith; score: Stan Beard; producer: Fred Ashman. Release: September.
– **December: Filmed fourth of five stories.**
– **February: Filming fifth story in San Diego.**
– **March: Final pickups in California, Texas, Las Vegas, Washington, DC.**
– **Principal photography is 85% complete.**

Legends of the Sky 3D
Jetliner Films, Inc.; distributor: K2 Communications; director: Stephen Low; producer: Pietro Serapiglia; DP: William Reeve; script: Stephen Low; executive producers: Robert Kresser, Jan Baird. 3D. Release: October.
– November: Shot Harrier jet.
– The first flight of the Boeing 787 has been delayed until spring 2008, pushing the release date to October.
– December: Shot Boeing 787 assembly line in Washington state.

Harry Potter and the Half-Blood Prince: The IMAX Experience
Warner Bros.; distributor: Warner Bros.; director: David Yates; producers: David Barron, David Heyman; script: Steve Kloves; score: Nicholas Hooper. Cast: Daniel Radcliffe, Emma Watson, Rupert Grint. Release: Nov. 21.
– Film will be converted to 15/70 with the IMAX DMR process.

Red Crabs of Australia's Christmas Island *
Focuses on the migration of millions of Red Crabs during the monsoon season, and the threats they face from humans and a tiny yellow ant.
Mark Simpfendorfer Productions; distributor: Mark Simpfendorfer Productions; director: Mark Simpfendorfer; producers: Adrianne Barba, Karen Wilkinson; DP: Stuart Wilkinson; script: Mark Simpfendorfer; executive producer: Mark Simpfendorfer. 3D. Release: November 2008.
– Have filmed wildlife of Christmas Island over the past year, including two Red Crab migrations.
– January-February: Finishing final shoot.
– Computer animation is under way.

Rocky Mountain Express
Stephen Low Company; distributor: K2 Communications; director: Stephen Low; producer: Pietro Serapiglia. ***Release: Late 2008.***
– Extensive aerial footage has been shot.
– Principal photography continues through 2008.

Sea Rex
N3D Land Production; distributor: Giant Screen Films; directors: Ronan Chapalain, Pascal Vuong; producer: Pascal Vuong; DP: Christophe Grellie; script: Pascal Vuong, Nathalie Bardet; score: Franck Marchal; executive producer: Dominique Rigaud. 3D. Release: March 2009.
– Production will restart in early 2008.

Return to Everest (wt)

RME

Sea Rex

RTE Arabia UTS Balloon

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; co-director: Michael Brown; producers: Greg MacGillivray, Shaun MacGillivray; script: tba; editor: Stephen Judson; DP: Brad Ohlund; mountain DP: Michael Brown; executive producer: Harrison Smith. 3D. Release: Spring 2009.

– Two-thirds of photography is complete.

Arabia (wt)

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Greg MacGillivray; ***DPs: Brad Ohlund; (topside)****, Howard Hall (underwater);* ***script: Jack Stephens;*** *editor: Stephen Judson. 3D. Release: Spring 2009.*

– November-December: Filming began in the Red Sea and on the Arabian Peninsula.
– December: Filmed the annual Hajj pilgrimage in Mecca, Saudi Arabia.
– Filming will wrap in April.

Under the Sea 3D (formerly *Deep Sea-quel*)

Imax Corporation; distributor: Imax; director, DP: Howard Hall; producer: Toni Myers; producer for Howard Hall Production: Michele Hall; executive producer: Graeme Ferguson. 3D. Release: Spring 2009.

– Location scouting is complete, field crew and consultants for all locations are set.
– January: Principal photography began in Papua New Guinea.
– Four more month-long expeditions by October.

SK Films

Filming the Hajj in Mecca for SK Films' The Greatest Places.

*(from **HUGGINS** on page 13)*
thing extra. We know that, and 3D will become its own market.

Is DVD an ancillary market? People consider it ancillary, but it's really not. It's not ancillary to the financial departments. Home entertainment is absolutely factored in from Day One of a production. It's factored in both from the financial side and from the creative side. When we were shooting *Journey*, we were shooting all sorts of behind-the-scenes material for the DVD. We had a crew on set constantly, shooting stuff for the DVD. That wouldn't have happened 15 or 20 years ago. But now you wouldn't think of doing a big movie without that, because DVD is its own market, and that's what I believe 3D is evolving into, and it is fantastic.

So, what's up for me? I'm doing a PG-13 or maybe, dare I say it, R-rated thriller. I can't talk about it, but I'm really excited about it. It's hopefully imminent. I would love to be able to call you and say it's greenlit. It's very close to being greenlit, and it's a fantastic project. It's in the vein of a good, scary movie like *The Grudge* or something like that. It's got a thriller aspect to it. And I love that, and the director's amazing and cool, and done some very good movies in that genre.

People have always asked, "Will 3D work for an older audience?" And I say, "Well, do books work for all audiences? Does TV work for all audiences? When TV first came out, it was G[-rated], flat out. It has evolved. Now there are a thousand different channels that cater to a thousand different demographics. People who like golf have several of their own channels. People who like cooking have their own channels.

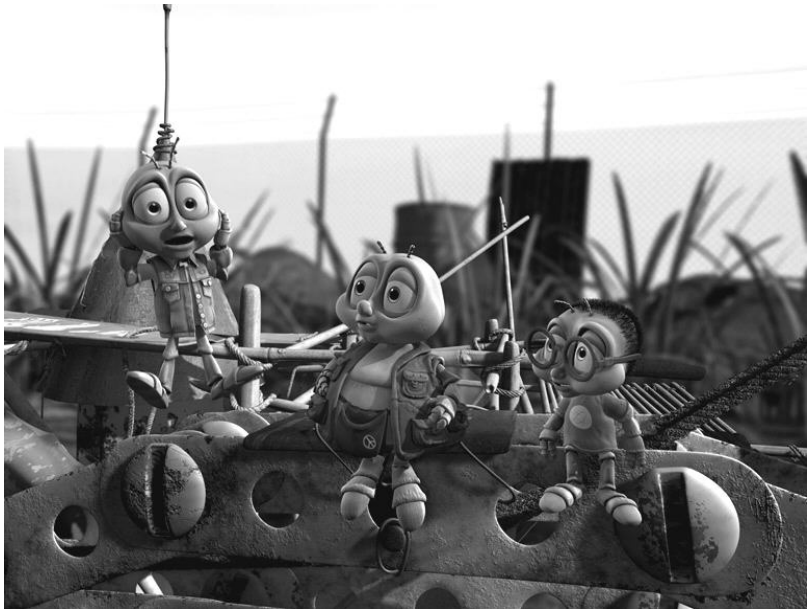
Would we have thought that would have happened? Not really. When my father-in-law [creator of *The Fugutive*, **Roy Huggins**] started in television, television was live, and they knew exactly what it was for: to bring a new kind of entertainment, which was live-to-air entertainment. But of course it evolved. I am so happy to see 3D finally evolving to be a format that can be used creatively to appeal to a broad range of markets.

LFX: Can you tell me who's attached to the scary movie project?

CH: I can't. You know, when you're a producer on a movie, you have to be very careful.

LFX: I just thought I'd try to trick you into giving something away.

CH: No, it doesn't work that way anymore. I've been beaten up plenty now.



nWave Pictures' Fly Me to the Moon *opens in North America in August.*

LFX: I'm just not good enough at it.

CH: I've had people say to me, "Charlotte, you've done this big movie, and you still seem so nice and humble." And I say, "Are you kidding? I'm ten times more humble now than I was before!" Because in the large-format world, it was a smaller pond. Ben and I and our team at nWave, and the movies we did, we weren't the *biggest* fish in the pond. But we were pretty big fish, and nWave obviously still is.

Come to the Hollywood pond. You are a very small fish, let me tell you. Even if you've done a movie, and even if the movie does well. It's a big marketplace and it's a very aggressive business environment, so I have learned to keep my mouth shut. Loose lips sink ships.

LFX: Okay, well I don't want to sink your ship. When do you think you'll be able to say something about it?

CH: I'm hoping, fingers crossed, pre-strike, and I don't mean the [writers' strike] we're in, I mean the actors' strike. [The studios' contract with the Screen Actors Guild expires in June.] We have to start shooting, by the latest, end of February, to be wrapped with our talent by the time they go on strike, if they do, which unfortunately and very sadly, it looks like they may. So everybody's having to gear up for it. I'll tell you, this is a tough, tough year to launch a feature film career. We've got one strike that's really hurting the industry in every regard and another strike looming. Yikes!

But by the way, I'm also doing a couple of very interesting theme park things for the **Cartoon Network**. **Time Warner**. That's really fun. I took the folks from Cartoon Network and the folks from Walden Media to [the **International Association of Amusement Parks and Attractions** conference]. You know, I went to 13 straight IAAPA [conferences] and missed two, working on features, and went back for the first time this year, which was really fun because IAAPA is very similar to the large-format business. It's blazing trails.

Large format blazed the 3D trail. I worked on ***Wings of Courage***, the first live-action [dramatic] 3D movie ever made, and that was a thousand years ago. It feels like a thousand years ago; it was 13, I was pregnant with my son. He's now 12.

Large format blazed the 3D trail. Special venue, IAAPA, theme parks, zoos, and aquariums — those places are blazing trails for new media [and 3D]. And Hollywood has followed suit. Why? Because audiences love it. Simple. Listen to the audience.

I feel exhilarated, James. It's been a long time coming. So I'm excited.

nWave Pictures

*(from **INSIDERS** on page 2)*

by the new lens was just as crisp as that from the stock lens. The silver screen did not negatively affect the image brightness, although a white screen would be less expensive and improve the image quality. (In our test, the projector was placed at an off-center auxiliary port that did not disturb the existing film equipment. This may have caused a slight unevenness in light distribution that would be corrected by standard center positioning.) We measured 14 foot-Lamberts at the center of the silver screen, through 3D glasses. Without the 3D glasses, brightness was 20 foot-Lamberts.

We found that the 3D experience was enhanced by the larger image, which occupied about 85% of the screen. An anamorphic lens (about $50,000) could fill the full width, in which case the image might have to be cropped on the sides to fill the full height of the screen.

The tests included 2D material converted from 35mm and 15/70 film to digital. The 3D material was 15/70 and digitally remastered trailers. Other materials included TIFF files converted to JPEG2000 from 4K origination in slow motion, and DXP Raw data converted to JPEG2000, none of which was color corrected. Comments made about the 2D materials pinpointed a reduced depth of field in the 15/70 footage as compared to 35mm, possibly because the silver screen reflected too much light. However, the images were sharper and more defined.

Screen imperfections showed through the white sections of the 2D material. The 3D effects were spectacular, with images popping even more than in the film version. There was no ghosting in 3D. The crispness of the digitally originated material was astonishing, surpassing the 35mm footage. Content for the tests was provided by various producers (at their own expense), and included ***The Alps***, ***Dinosaurs 3D***, and *Sun 3D*.

The digital projection system tested by Cinema Group should provide the following benefits:

Image. The image quality was more than adequate for viewers. An anamorphic lens could increase the size of the image to fill giant screens. White screens would be best, but the silver screen in the test yielded satisfactory results.

Content. The projector is capable of displaying 2K content only, but the server is able to play 4K content. The system is DCI-compliant and therefore can play all standard digital films.

Ease of Setup. The setup took one day for the projector and server and minutes for the 3D equipment.

Adaptability. The system is compatible with most existing sound systems.

Performance. The projection system's performance was flawless. Loading content required no assembly of prints. Switches between content were quick and did not involve moving platters.

Support. Service calls to Doremi were answered promptly or transferred to staff cell phones when people were not in the office. Technical assistance was available from Strong Technical Services.

Maintenance. Unlike other projectors, the lamp assembly is modular and removable, so the projectionist can replace the whole assembly and change the lamp offline.

Cost. The system is inexpensive by giant-screen standards. Operating expense savings for the first year might cover the full cost of the system. The XpanD 3D system is very competitive.

Our next step will be to test a two-projector system to determine if that will significantly improve the images. In any event, Cinema Group will install a digital system in their theaters. We are currently calling our digital theaters "GSX" for Giant Screen eXperience. "Think Digital." In short, giant-screen digital projection is here!

Richard James is president of Cinema Group, which designed, built, and operated successful giant-screen theaters at Niagara Falls, the Grand Canyon, and Yellowstone, among other locations. Cinema Group currently operates the ATK-IMAX 3D Theatre in Salt Lake City, Utah on behalf of the Clark Planetarium, a Salt Lake County facility. Richard James can be reached at cinemagroup@digis.net.

Worldwide LF Theater Inventory

As of February 1, 2008

By Manufacturer

Mfr	Af	As	Eu	ME	NA	SA	Tot
CDC		3	1		7		**11**
GOTO		21		1			**22**
IMAX	3	50	42	7	184	5	**291**
IWRK		19	7		17	1	**44**
KINO		1	3		3		**7**
MEGA	1	3	6	1	15		**26**
Other		7	9		3		**19**
Total	**4**	**104**	**68**	**9**	**229**	**6**	**420**

By Format and Operator Type

C = Commercial Standalone CT = Theme Park
CM = Multiplex I = Institutional

		C	CM	CT	I	Total
Africa	8/70				1	**1**
	15/70		2		1	**3**
	Total		**2**		**2**	**4**
Asia/Pac	8/70	5		5	20	**30**
	10/70			2	19	**21**
	15/70	11	14	2	26	**53**
	Total	**16**	**14**	**9**	**65**	**104**
Europe	8/70	3	6	5	11	**25**
	15/70	7	19	5	12	**43**
	Total	**10**	**25**	**10**	**23**	**68**
Middle East	8/70		1			**1**
	10/70				1	**1**
	15/70		5		2	**7**
	Total		**6**		**3**	**9**
North America	8/70	6	6	1	25	**38**
	15/70	26	74	3	88	**191**
	Total	**32**	**80**	**4**	**113**	**229**
South America	8/70				1	**1**
	15/70	2	2		1	**5**
	Total	**2**	**2**		**2**	**6**
World	8/70	14	13	11	58	**96**
	10/70			2	20	**22**
	15/70	46	116	10	130	**302**
	Total	**60**	**129**	**23**	**208**	**420**

By 2D / 3D

	2D	3D	Total
Africa	3	1	**4**
Asia/Pac	73	31	**104**
Europe	34	34	**68**
ME	2	7	**9**
NA	106	123	**229**
SA	2	4	**6**
Total	**220**	**200**	**420**

Premiering This Month

Dolphins And Whales 3D: Tribes of the Ocean

"Dive into a new immersive and highly emotional adventure with ***Dolphins And Whales 3D***. This awe-inspiring documentary film presented by **Jean-Michel Cousteau** will take you from the dazzling coral reefs of the Bahamas to the warm depths of the waters of the exotic Kingdom of Tonga for a close encounter with the surviving tribes of the ocean.

"Through the powerful IMAX theater medium and stunning images captured for the very first time in 3D, view their lives and habitats as never-before-seen. You will come so close to wild dolphins and belugas that you will virtually touch them. You will witness the profound love of a humpback mother for her newborn calf, and will come eye-to-eye with singing humpback males. You will meet an orca, the mighty king of the ocean, and enjoy a wonderful moment with the gentle manatee. Explore many little-known aspects of these fascinating and fragile creatures that are capable of sophisticated communication and social interaction.

Dolphins & Whales 3D: Tribes of the Ocean

"Join the expert team of ocean explorers that brought you ***Sharks 3D*** and ***Ocean Wonderland 3D*** in an unforgettable diving experience that documents the life of these graceful and majestic, yet endangered, sea creatures.

"*Dolphins And Whales 3D: Tribes Of The Ocean* is presented by Jean-Michel Cousteau, directed by **Jean-Jacques Mantello** and produced by **Francois Mantello** for **3D Entertainment Ltd**. The director of photography is **Gavin McKinney** with additional cinematography by **Rob Torelli**. **Hervé Prigent** served as production manager. The score was composed and arranged by **Christophe Jacquelin**. The script is being written by a team of international scientists led by **Elisabeth Mantello**. Distributed worldwide by 3D Entertainment's distribution unit in association with the **United Nations Environment Programme**, its American branch office, and the **Convention on the Conservation of Migratory Species of Wild Animals**." Release: Feb 15.

The Spiderwick Chronicles: The IMAX Experience

"From the beloved best-selling series of books comes ***The Spiderwick Chronicles***, a fantasy adventure for the child in all of us. Peculiar things start to happen the moment the Grace family (Jared, his twin brother Simon, sister Mallory and their mom) leave New York and move into the secluded old house owned by their great-great uncle Arthur Spiderwick.

"Unable to explain the strange disappearances and accidents that seem to be happening on a daily basis, the family blames Jared. When he, Simon, and Mallory investigate what's really going on, they uncover the fantastic truth of the Spiderwick estate and the creatures that inhabit it."

Paramount Pictures and **Nickelodeon Movies** present a **Kennedy/Marshall** and a **Mark Canton Production**. Distributed by Paramount Pictures. Directed by **Mark Waters**; producers: **Mark Canton**, **Larry Franco**, **Ellen Goldsmith-Vein**, **Karey Kirkpatrick**; script: Karey Kirkpatrick, **David Berenbaum**, **John Sayles**; DP: **Caleb Deschanel**; score: **James Horner**; executive producers: **Kathleen Kennedy**, **Frank Marshall**. Cast: **Freddie Highmore**, **Sarah Bolger**, **Mary-Louise Parker**, **Joan Plowright**, **David Strathairn**.

The film was converted to 15/70 with the IMAX DMR process. Release: Feb. 15.

Fly Me to the Moon

"***Fly Me To The Moon*** is the story of three teenage flies hitching a ride on the Apollo 11 mission to the moon. It took a monkey to get man into space, but it is going to take three flies to get them back.

"nWave Pictures' latest project is the first full-length (90 minutes) 3D computer-animated film conceived, designed, and produced from frame one as an immersive 3D experience.

"By eliminating the 'Russian Connection' and other more fanciful elements of the story, the short version (49 minutes) of Fly Me To The Moon focuses exclusively on the space mission. The fly-on-the-wall approach makes it fun and entertaining. For educators, the great care given to the accuracy of depiction of the Apollo 11 mission will serve as a basis to introduce a whole new generation of viewers to one of the greatest adventures in the history of mankind."

Produced by **nWave Pictures**, distributed by **K2 Communications** (US institutional), **Summit Entertainment** (US digital), **nWave Distribution** (US 8/70). Directed by **Ben Stassen**, script by **Domonic Paris**, produced by **Caroline Van Iseghem**, **Mimi Maynard**, **Gina Gallo**, **Charlotte Huggins**. Executive producers: **Eric Dillens**, **Domonic Paris**. Cast: **Christopher Lloyd**, **Kelly Ripa**, **Nicollette Sheridan**, **Tim Curry**, **Ed Begley, Jr.**, **Adrienne Barbeau**, **Trevor Gagnon**, **Philip Daniel Bolden**, **David Gore**, **Buzz Aldrin.**

Fly Me to the Moon opened on Jan. 30 in Belgium, and will open in the U.S. and Canada on Aug. 22.

Bookings: January 2008 by Film

682 bookings of 92 films in 297 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are ***not*** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 25.

Film	Theater	Open	Close
AEK	Beijing CFM	12/31/07	12/30/08
	Montreal SC	**1/11/08**	**4/30/08**
Africa	Baltimore	7/1/07	6/30/08
	Chandigarh	10/1/07	9/30/08
AfricAdv	Austin	5/19/07	4/30/08
	Fort Lauderdale	1/1/08	12/31/08
	Melbourne MV	1/1/08	12/31/08
	Moscow	10/11/07	10/10/08
	Paris Geo	11/1/07	6/30/08
	Sydney WBS	1/1/08	6/30/08
	Vancouver Imx	12/07	6/30/08
AIWC	San Diego RHF	2/07	9/30/08
Alaska	Baltimore	7/1/07	6/30/08
	Saint Louis Arch	1/13/07	1/2/08
ALBT	Duluth	11/2/07	4/30/08
AlienAdv	Sofia CC	7/1/07	6/30/08
Alps	Atlanta FMNH	8/15/07	8/3/08
	Baltimore	10/17/07	1/17/08
	Barcelona	9/15/07	9/14/08
	Birmingham AL	6/6/07	5/25/08
	Chantilly	10/24/07	2/1/08
	Charleston SC	4/13/07	3/29/08
	Cincinnati MC	5/23/07	5/11/08
	Davenport	**1/18/08**	**5/15/08**
	Denver MNS	10/4/07	10/3/08
	Des Moines	**1/18/08**	**4/30/08**
	Edmonton TWS	10/5/07	10/3/08
	Gatineau	6/29/07	6/30/08
	Hague	6/15/07	6/14/08
	Hutchinson	7/11/07	6/28/08
	Lubbock	3/15/07	3/16/08
	Milwaukee	9/12/07	3/20/08
	Montreal SC	4/25/07	4/23/08
	Norwalk	9/28/07	1/17/08
	Orlando SC	11/15/07	11/14/08
	Portland OMSI	3/21/07	3/20/08
	Quebec	12/14/07	12/13/08
	Regina	6/1/07	5/31/08
	Reno Fleisch	**1/18/08**	**3/1/09**
	Sacramento Imx	4/6/07	4/5/08
	Speyer Imax	5/30/07	5/29/08
	Sudbury	7/4/07	6/24/08
	Syracuse	7/18/07	7/14/08
	Tampa MOSI	9/7/07	11/14/08
	Tempe Imx	3/23/07	8/22/08
	Valencia Spn	10/14/07	10/14/08
Amazon	Sioux Falls	10/6/07	
Antarc	Omaha Zoo	12/5/07	
	Tianjin	9/11/07	3/9/08
AR	**Washington NASM**	**5/25/07**	
Bears	Hibbing	9/1/07	8/31/08
	Lucerne	12/1/06	3/13/08
	Nuremberg	9/1/07	8/31/08
	Saint Félicien	5/31/06	5/31/08
Beavers	Kenner	9/15/06	
Beowulf	**Apple Valley Imx**	**12/5/07**	**1/24/08**
	Norwalk	**1/10/08**	
	San Antonio 3D	**1/9/08**	
	Tallahassee	**12/26/07**	
	Tampa MOSI	**12/21/07**	**1/24/08**
	Tempe Imx	**12/28/07**	
	Winnipeg	**1/2/08**	
BP	Chongqing CP	5/1/07	4/30/08
	Paris Geo	**1/10/08**	**2/10/08**
	Saint Augustine	4/18/07	6/30/08
	Sydney WBS	**11/1/07**	**10/31/08**
Bugs	Grand Blanc NCG	11/16/07	4/16/08
	Poznan CC	9/4/07	
	Quebec	3/2/07	3/2/08
	Schenectady	9/29/07	4/29/08
	Sofia CC	9/21/07	
CDS	Atlanta FMNH	1/08	2/08
	Guayaquil	12/7/07	6/08
	Leon Exp	1/08	3/08
CRA	Bogota Mal	3/16/07	6/15/08
	Boston MOS	5/3/07	6/30/08
	Pitea	9/15/07	1/31/08
	San Diego RHF	10/1/06	9/30/08
CV	Guayaquil	3/1/07	2/29/08
	Killeen	11/2/07	4/25/08
Cyberwor	Seoul CGV	3/3/06	3/2/08
DinoAliv	Baltimore	5/2/07	4/30/08
	Bradford	**5/24/07**	**5/23/08**
	Cleveland	4/28/07	4/27/08
	Copenhagen	9/20/07	2/20/08
	Corsicana	1/15/08	6/15/08
	Dallas MNS	5/30/07	5/25/08
	Davenport	5/16/07	5/1/08
	Edmonton TWS	5/18/07	5/1/08
	Galveston	6/6/07	5/25/08
	Hastings	**1/3/08**	**1/30/09**
	Jackson MS	**1/7/08**	**2/28/09**
	Kansas City Sci	**3/31/07**	**3/6/08**
	Katowice CC	9/3/07	2/3/08
	Kenner	11/1/07	11/1/08
	Krakow CC	9/3/07	2/3/08
	Lehi	5/25/07	5/31/08
	London SM	**5/25/07**	**5/23/08**
	New York AMNH	5/18/07	5/1/08
	Oakland	6/20/07	6/20/08
	Omaha Zoo	5/2/07	4/4/08
	Prague CC	9/18/07	2/20/08
	Regina	11/2/07	6/30/08
	San Diego RHF	6/22/07	3/13/08
	Sioux Falls	**1/26/08**	
	Virginia Beach	5/30/07	4/1/08
	Warsaw CC	9/3/07	2/3/08
DinoGOP	**Tallahassee**	**1/9/08**	
DIS	**Garden City**	**1/1/08**	**12/22/08**
	Toulouse	**2/5/07**	**1/4/09**
Dolphins	Alamogordo	7/11/07	6/30/08
	Memphis Pink	1/5/08	1/27/08
	Milwaukee	9/14/07	6/30/08
	Sudbury	**1/2/08**	
DS3D	Ankara AFM	9/21/07	8/31/08
	Barcelona	9/19/07	9/18/08
	Berlin CS	**4/6/06**	**10/5/08**
	Birmingham UK	2/9/07	1/31/08
	Boston NEA	3/3/06	3/31/08
	Bradford	2/10/07	4/9/08
	Branson	**4/25/07**	**3/10/08**
	Chattanooga	3/3/06	3/2/08
	Duluth	5/25/07	5/4/08
	Garden City	**1/16/08**	**12/22/08**
	Garza Garcia	8/23/07	2/23/08
	Glasgow	8/20/07	9/19/08
	Hague	7/1/06	6/30/08
	Hong Kong SM	8/1/07	1/31/08
	Houston MNS	3/14/07	3/8/08
	Hyderabad	2/1/07	1/31/08
	Istanbul AFM	10/7/07	8/31/08
	Kiryat Bialik	9/23/07	9/14/08
	Kuwait City	10/13/07	4/12/08
	London BFI	**9/3/06**	**12/31/08**
	London SM	10/26/07	
	Lucerne	9/1/07	8/31/08
	Madrid	9/19/07	9/18/08
	Manila	8/28/07	8/27/08
	Melbourne MV	4/13/06	4/12/08
	Memphis Pink	7/4/07	2/29/08
	Menlyn	6/24/07	1/23/08
	Moscow	5/31/06	5/31/08
	Nuremberg	**11/15/07**	**11/14/09**
	Osaka Sun	9/1/06	7/31/08
	Oviedo Yel	2/1/07	1/31/08
	Paris Geo	4/1/07	5/31/08
	Pensacola	**1/14/08**	**6/30/08**
	Poitiers Imax 3D	2/1/07	1/31/08
	Prague CC	4/26/07	4/25/08
	Saint Petersburg NA	5/17/07	5/16/08
	Salt Lake City CP	3/3/06	3/2/08
	San Antonio 3D	1/5/07	1/4/08
	Shreveport	10/10/07	5/31/08
	Sinsheim	**5/4/06**	**11/3/08**
	Stockholm	5/11/07	5/10/08
	Sydney WBS	**5/25/06**	**5/24/08**
	Syracuse	**5/9/07**	**4/30/08**
	Tampa MOSI	**6/22/07**	**1/31/08**
	Toronto OSC	**1/25/08**	**1/17/09**
	Townsville	7/17/06	7/6/08
	Virginia Beach	3/3/06	9/1/08
E3D	Poznan CC	10/11/05	12/08
Everest	Memphis Pink	1/5/08	1/27/08
	Singapore DC	9/1/07	2/29/08
FEOC	**Toronto OP**	**10/1/05**	**12/31/08**
FightPil	Chantilly	12/10/04	10/15/08
	Cleveland	11/26/07	6/1/08
	Corpus Christi	2/3/05	11/30/08
	Dayton	12/3/04	10/15/08
	Garden City	12/10/04	10/15/08
	McMinnville	3/21/07	3/14/08
	Singapore DC	**3/1/07**	**2/28/08**
	Washington NASM	3/11/05	10/08
FOK	Kuwait City	4/17/00	4/08
FON	Cincinnati MC	10/2/04	8/31/08
	Guayaquil	3/16/07	3/1/08
	Kolkata Aer	10/14/07	10/31/08
	London SM	2/24/06	
	Malaga Yel	3/25/06	3/1/08
	Spokane	8/20/04	6/30/08
Galapago	Berlin CS	8/11/06	8/31/08
	Houston MNS	**1/7/08**	**5/29/08**
	Sofia CC	2/5/07	2/4/08
	Sudbury	**1/18/08**	**2/3/08**
GAW	Saint Louis Arch	1/13/07	1/12/08
GC	Cincinnati MC	11/17/06	8/31/08
	Hyderabad	4/15/07	4/15/08
	Jakarta	4/20/07	4/20/08
Greece	Charleston SC	3/16/07	3/15/08
	Columbus COSI	**1/2/08**	**6/6/08**
	Hastings	3/1/07	2/28/08
	Mobile	1/15/07	1/15/08
	Norwalk	6/15/07	12/14/08
	San Antonio 2D	12/15/07	12/15/08
	Victoria DCI	2/16/07	2/15/08
HaunCast	Amneville	9/1/07	8/31/08
	Barcelona	10/07	3/08
	Guayaquil	10/20/06	1/31/08
	Madrid	6/12/02	12/08
	Moscow	1/1/04	12/08
	Quebec	9/29/06	1/31/08
	Saint Petersburg Kro	10/5/07	10/4/08
HOTB	Atlanta FMNH	1/20/07	1/19/08
	Austin	1/27/07	1/26/08
	Birmingham AL	1/2/07	1/1/08
	Boston MOS	5/3/07	6/30/08
	Charleston SC	2/1/07	1/31/08

Film	Theater	Open	Close
	Charlotte	1/15/07	1/14/08
	Chicago MSI	1/15/07	1/14/08
	Cleveland	1/20/07	1/19/08
	Covington OTI	1/20/07	1/19/08
	Denver MNS	3/16/07	3/15/08
	Edmonton TWS	1/26/07	1/25/08
	Fort Worth	2/9/07	2/8/08
	Gatineau	3/15/07	3/14/08
	Hague	6/15/07	6/15/08
	Harrisburg	1/6/07	1/5/08
	Houston MNS	6/6/07	5/31/08
	Hutchinson	3/14/07	3/15/08
	Indianapolis Imx	10/5/07	10/4/08
	Jersey City	7/25/07	5/30/08
	Louisville SC	3/21/07	5/25/08
	Lubbock	6/8/07	6/7/08
	Lucerne	10/15/07	10/14/08
	Memphis Pink	2/3/07	2/2/08
	Montreal SC	3/15/07	3/14/08
	Nuremberg	6/15/07	6/14/08
	Oklahoma City	3/9/07	3/8/08
	Orlando SC	3/16/07	3/15/08
	Philadelphia	1/5/07	1/4/08
	Portland OMSI	1/12/07	1/11/08
	Raleigh	9/12/07	10/4/08
	Regina	9/7/07	3/6/08
	Sacramento Imx	2/07	1/15/08
	San Jose CA	1/10/07	1/9/08
	Singapore SC	2/1/07	1/31/08
	Spokane	3/16/07	3/15/08
	Sudbury	9/26/07	9/3/08
	Syracuse	2/3/07	5/4/08
	Tallahassee	6/20/07	6/14/08
	Toronto OSC	10/10/07	10/14/08
	Victoria DCI	**1/4/08**	**2/15/08**
HumanBod	Calgary TWS	2/16/06	6/30/08
	Chicago MSI	1/15/07	4/29/08
	Des Moines	10/3/07	9/30/08
	Kuala Lumpur Di	4/1/07	3/31/08
	Milwaukee	1/1/08	5/31/08
	Mobile	**1/16/08**	
	Richmond SMV	1/19/08	5/4/08
	Saint Louis SC	10/24/07	9/30/08
	San Jose CA	5/25/07	2/1/08
	Sioux Falls	6/1/06	5/31/08
	Vancouver TWS	10/22/04	6/30/08
IAmLegen	Amsterdam PN	12/14/07	1/24/08
	Ankara AFM	12/07	2/08
	Apple Valley Imx	**12/15/07**	**1/21/08**
	Auckland Sky	12/07	2/08
	Bangkok	12/14/07	1/24/08
	Batavia GQT	12/14/07	1/24/08
	Boise Reg	12/14/07	1/24/08
	Buenos Aires NA	12/07	2/08
	Buford Reg	12/14/07	1/24/08
	Busan CGV	12/14/07	1/17/08
	Calgary Cpx	12/14/07	1/24/08
	Cathedral City	12/14/07	1/24/08
	Chicago Imx	12/14/07	1/24/08
	Cincinnati NA	12/14/07	1/24/08
	Col Springs Cmk	12/14/07	1/17/08
	Columbus AMC	12/14/07	1/24/08
	Cuernavaca Cmx	12/07	2/08
	Daegu CGV	12/14/07	1/17/08
	Dallas Cmk	12/14/07	1/17/08
	Denver CC Reg	12/14/07	1/24/08
	Dublin Reg	12/14/07	1/24/08
	Edmonton Cpx	12/14/07	1/24/08
	Evansville Sho	12/14/07	1/24/08
	Fitchburg Star	12/14/07	1/17/08
	Fresno Reg	12/14/07	1/24/08
	Garden City	12/14/07	1/20/08
	Glasgow	12/07	2/08
	Gloucester Cpx	12/14/07	1/24/08
	Grand Blanc NCG	12/14/07	1/24/08
	Grand Rapids Cel	12/14/07	1/24/08
	Guadalajara Cpl	12/07	2/08
	Guatemala City Alb	12/07	2/08
	Guayaquil	12/07	2/08
	Halifax	12/14/07	1/24/08
	Hampton	12/14/07	1/21/08
	Hooksett Zya	12/14/07	1/24/08
	Houston Reg	12/14/07	1/24/08
	Ilsan CGV	12/14/07	1/17/08
	Incheon CGV	12/14/07	1/17/08
	Indianapolis Ker	12/14/07	1/24/08
	Irvine Reg	12/14/07	1/24/08
	Istanbul AFM	12/07	2/08
	King of Prussia Reg	12/14/07	1/24/08
	Knoxville Reg	12/14/07	1/24/08
	Langley Cpx	12/14/07	1/24/08
	Lansing Cel	12/14/07	1/10/08
	Las Vegas Bre	12/14/07	1/24/08
	Las Vegas Reg	12/14/07	1/24/08
	Lincolnshire Reg	12/14/07	1/24/08
	London BFI	12/07	2/08
	Los Angeles AMC	12/14/07	1/24/08
	Los Angeles NA	12/14/07	1/24/08
	Louisville NA	12/14/07	1/24/08
	Manchester NA	12/14/07	1/24/08
	Manchester UCI	12/07	2/08
	Manila	12/07	2/08
	Melbourne MV	1/08	1/08
	Mesa DT	12/14/07	1/24/08
	Mexico City San Cpl	12/07	2/08
	Mexico City Uni Cpl	12/07	2/08
	Mississauga Cpx	12/14/07	1/24/08
	Monterrey Cpl	12/07	2/08
	Montreal Cpx	12/14/07	1/24/08
	Nashville Reg	12/14/07	1/24/08
	Natick JF	12/14/07	1/24/08
	New Rochelle Reg	12/14/07	1/24/08
	New York LS AMC	12/14/07	1/24/08
	Olathe AMC	12/14/07	1/24/08
	Ontario Reg	12/14/07	1/24/08
	Orlando Reg	12/14/07	1/24/08
	Paris Gau	12/14/07	1/17/08
	Phoenix AMC	12/14/07	1/24/08
	Portage GQT	12/14/07	1/17/08
	Providence NA	**1/4/08**	**3/4/08**
	Reading JF	12/14/07	1/24/08
	Richmond Cpx	12/14/07	1/24/08
	Rochester Cmk	12/14/07	1/17/08
	Saint Louis Weh	12/14/07	1/17/08
	Saint Michael Cmg	12/14/07	1/17/08
	Saint Petersburg Muv	12/14/07	1/24/08
	Saint Petersburg NA	12/07	2/08
	San Antonio San	12/14/07	1/24/08
	San Diego Reg	12/14/07	1/24/08
	San Francisco AMC	12/14/07	1/24/08
	Sandy	12/14/07	1/24/08
	Seattle PSC 2	12/14/07	1/19/08
	Seoul CGV	12/14/07	1/17/08
	Spokane	12/14/07	1/17/08
	Sterling Heights AMC	12/14/07	1/24/08
	Tampa Cha	12/14/07	1/24/08
	Tampa MOSI	**1/25/08**	**3/25/08**
	Tarentum Cmk	12/14/07	1/10/08
	Tigard Reg	12/14/07	1/24/08
	Toronto Cpx	12/14/07	1/24/08
	Vaughan Cpx	12/14/07	1/24/08
	Veracruz Cpl	12/07	2/08
	West Nyack Imx	12/14/07	1/24/08
	West Palm Beach Muv	12/14/07	1/24/08
	White Plains NA	12/14/07	1/24/08
	Williamsville Reg	12/14/07	1/24/08
	Woodridge Cmk	12/14/07	1/3/08
	Ypsilanti NA	12/14/07	1/24/08
India	**Tijuana**	**1/13/08**	**6/30/08**
IOTS	**Durban**	**11/23/07**	**5/22/08**
	Paris Geo	**1/10/08**	**2/10/08**
ITD	Hong Kong UA	9/1/07	2/29/08
	Kazan	10/20/06	9/14/08
JIAC	Memphis Pink	1/5/08	1/27/08
	Reno Fleisch	**12/5/07**	**9/1/08**
	Spokane	7/1/07	6/30/08
Kilimanj	Boston MOS	7/1/07	6/30/08
L&C	Charleston WV	10/6/07	1/31/08
	Mesa DT	**12/29/07**	
	Sioux Falls	6/1/06	5/31/08
	Yellowstone	6/15/02	12/08
L5	Nuremberg	5/31/07	5/30/08
Lions3D	London BFI	2/9/07	2/08
	London SM	2/9/07	2/08
	Moscow	2/20/07	2/20/08
	Sydney WBS	2/23/07	3/08
	Washington NMNH	2/1/07	2/28/08
LivingSe	San Diego RHF	11/16/07	
LW	Nagoya OT	10/1/07	3/31/08
	Osaka Sci	10/2/07	1/31/08
	Tokorozawa	10/2/07	1/4/08
M3Dcc	Aguascalientes	4/30/07	4/29/08
MagDes	Alamogordo	10/1/07	3/31/08
	Chantilly	9/4/07	4/30/08
	Krakow CC	2/24/06	2/23/08
	KSC 2	9/23/05	
	Memphis Pink	3/4/06	2/1/08
	Mexicali	11/1/07	3/1/08
	Moscow	4/12/06	4/14/08
	Prague CC	1/17/07	1/16/08
	Tallahassee	9/19/07	9/1/08
MOE	San Diego RHF	11/1/01	9/08
	Sioux Falls	6/1/06	5/31/08
MOF	Durban	5/1/07	4/30/08
	Spokane	1/1/07	6/30/08
MOTM	Guatemala City Alb	1/25/07	1/25/08
	San Antonio Aztec	4/1/06	3/30/08
MOTN	Baton Rouge	3/1/07	2/28/08
	Boston MOS	5/3/07	6/30/08
	Charleston WV	7/7/07	7/6/08
	Malaga Yel	6/15/07	6/15/08
	Memphis Pink	1/5/08	1/27/08
	Reno Fleisch	1/12/07	1/11/08
	Salt Lake City CP	1/5/07	1/4/08
	Shreveport	4/18/07	4/7/08
Mummies	**Birmingham AL**	**1/2/08**	**6/30/08**
	Boston MOS	6/30/07	6/30/08
	Cathedral City	8/24/07	8/1/08
	Charlotte	**1/18/08**	**12/31/08**
	Chicago MSI	5/30/07	2/3/08
	Davenport	10/5/07	9/6/08
	Detroit SC	1/1/08	6/30/08
	Fort Lauderdale	3/30/07	3/30/08
	Garza Garcia	**1/17/08**	**6/30/08**
	Hague	10/8/07	3/31/08
	Los Angeles CSC	1/15/08	8/15/08
	Louisville SC	**1/4/08**	**6/4/08**
	Montreal SC	**1/11/08**	**5/1/08**
	Omaha Zoo	5/2/07	5/1/08
	Orlando SC	9/15/07	5/30/08
	Richmond SMV	9/4/07	1/18/08
	Seattle PSC 2	**12/26/07**	**8/30/08**
	Singapore SC	10/1/07	3/30/08
	Taipei AM	9/20/07	9/20/08
	Tallahassee	11/15/07	5/30/08
	Tampa MOSI	9/13/07	5/30/08
	Vancouver TWS	7/4/07	6/30/08
MysticInd	Auckland Sky	10/25/07	6/30/08
NASCAR	Barakaldo Yel	9/1/07	8/31/08
	Beijing CFM	7/1/07	6/30/08
	Daytona Beach	4/15/04	
	Manila	5/21/06	5/20/08
	Menlyn	7/18/07	1/17/08
ND	New Delhi ICC		
Niagara	**Niagara NY DCI**	**5/1/07**	
OO	Mexicali	1/10/07	6/30/08
	Nagasaki SM	10/13/07	3/30/08
	San Diego NHM	**3/31/01**	**12/08**
	Tijuana	**10/18/01**	**12/31/08**
OW3D	**Eilat Epic**	**4/4/04**	**3/31/08**
	Krakow CC	**5/18/07**	**3/31/08**
	Kuala Lumpur Di	**8/30/07**	**3/31/08**
	Malaga Yel	**1/12/07**	**3/31/08**
	Moscow	**10/9/04**	**3/31/08**
	New Orleans	**5/30/07**	**3/31/08**
	Nuremberg	**7/29/04**	**3/31/08**
	Prague CC	**1/19/08**	**6/30/08**
PolarExp	Cleveland	12/5/07	
	Norwalk	12/1/07	1/17/08
	Phoenix ASC	12/5/07	

Film	Theater	Open	Close
	Tampa MOSI	11/16/07	1/15/08
Pulse	Little Rock AEC	10/17/07	1/31/08
RATW	Alamogordo	2/15/07	2/15/08
	Albuquerque	9/8/07	2/28/08
	Sioux Falls	10/6/07	3/30/08
Roar	**Batavia GQT**	**1/18/08**	
	Dwingeloo	7/1/07	6/30/08
RovMars	**Saint Augustine**	**1/15/08**	
SeaMonst	Apple Valley Imx	10/5/07	10/5/08
	Atlanta FMNH	10/10/07	10/5/08
	Austin	10/5/07	10/5/08
	Batavia GQT	10/5/07	10/5/08
	Berlin CS	10/18/07	10/18/08
	Birmingham AL	10/10/07	10/5/08
	Birmingham UK	10/20/07	10/20/09
	Boston MOS	11/23/07	11/23/08
	Boston NEA	10/5/07	10/5/08
	Bradford	10/20/07	10/20/09
	Calgary TWS	12/15/07	12/31/08
	Charlotte	10/17/07	10/5/08
	Chattanooga	10/10/07	10/5/08
	Chicago Imx	10/5/07	10/5/08
	Chicago MSI	10/5/07	5/31/08
	Cincinnati MC	10/17/07	10/5/08
	Col Springs Cmk	10/24/07	10/5/08
	Dallas Cmk	10/10/07	10/5/08
	Dearborn	10/10/07	10/5/08
	Des Moines	10/10/07	10/5/08
	Detroit SC	10/10/07	10/5/08
	Evansville Sho	10/10/07	10/5/08
	Fitchburg Star	10/5/07	
	Fort Lauderdale	10/5/07	10/5/08
	Galveston	10/10/07	10/5/08
	Hooksett Zya	10/10/07	10/5/08
	Houston MNS	10/10/07	10/5/08
	Hutchinson	10/10/07	10/5/08
	Indianapolis Ker	10/5/07	10/5/08
	Kansas City Sci	10/5/07	10/5/08
	Las Vegas Lux	10/31/07	12/31/08
	Lehi	10/5/07	1/5/08
	Lodz CC	10/5/07	
	London BFI	10/20/07	10/20/09
	London SM	10/26/07	10/20/09
	Los Angeles CSC	10/5/07	10/5/08
	Manchester UCI	10/19/07	10/20/08
	McMinnville	10/10/07	10/5/08
	Melbourne MV	10/2/07	9/20/08
	Memphis Pink	10/5/07	
	Mesa DT	10/10/07	10/5/08
	Mobile	10/10/07	10/5/08
	Monterey CA	1/1/08	12/31/08
	Montreal SC	10/3/07	10/5/08
	Moscow	10/5/07	
	Natick JF	10/5/07	10/5/08
	New Orleans	10/10/07	10/5/08
	Norwalk	1/18/08	6/12/08
	Nuremberg	12/1/07	12/1/08
	Omaha Zoo	12/26/07	
	Philadelphia	10/10/07	10/5/08
	Phoenix ASC	10/17/07	10/5/08
	Pittsburgh CSC	10/10/07	10/5/08
	Portage GQT	10/10/07	10/5/08
	Portland OMSI	10/5/07	10/5/08
	Poznan CC	10/5/07	
	Providence NA	**1/1/08**	
	Raleigh	10/10/07	10/5/08
	Reading JF	10/5/07	10/5/08
	Richmond SMV	1/2/08	4/18/08
	Sacramento Imx	10/5/07	
	Saint Augustine	10/10/07	3/31/08
	Saint Louis SC	10/10/07	10/5/08
	Salt Lake City CP	10/10/07	10/5/08
	San Diego RHF	10/5/07	6/08
	Seattle PSC 2	10/5/07	10/5/08
	Spokane	10/5/07	10/5/08
	Sydney WBS	10/2/07	9/20/08
	Tempe Imx	10/5/07	10/5/08
	Tulsa Cmk	10/12/07	10/5/08
	Vancouver Imx	10/5/07	
	Victoria DCI	10/19/07	10/9/08
	Virginia Beach	10/10/07	10/5/08
	Warsaw CC	1/1/08	10/5/08
	Washington NMNH	10/5/07	10/5/08
	West Nyack Imx	10/5/07	
	Winnipeg	10/10/07	10/5/08
	Woodridge Cmk	10/5/07	
Sharks3D	**Barcelona**	**1/17/07**	**3/31/08**
	Berlin CS	**3/24/05**	**3/31/08**
	Boston NEA	**3/24/05**	**3/31/08**
	Fort Lauderdale	**1/12/07**	**3/31/08**
	Guayaquil	**2/16/07**	**3/31/08**
	Lodz CC	**9/9/07**	**3/31/08**
	London SM	10/27/07	
	Madrid	**9/10/06**	**3/31/08**
	Nuremberg	**3/24/05**	**3/31/08**
	Oviedo Yel	**9/29/07**	**3/31/08**
	Raleigh	**3/2/07**	**3/31/08**
SI	**Lucerne**	**2/9/07**	**3/13/08**
	Nuremberg	3/22/07	3/21/08
Skydance	Puebla	1/1/08	6/30/08
	Shijiazhuang	1/06	1/08
	Villahermosa	1/1/08	6/30/08
SpaceSta	Ahmedabad	5/15/07	5/17/08
	Barakaldo Yel	9/1/07	8/31/08
	Coomera	8/1/07	7/31/08
	Ghaziabad Aer	2/15/06	2/16/08
	Hyderabad	9/15/07	3/15/08
	Kazan	9/21/07	9/20/08
	Mexicali	12/24/06	3/31/08
	Philadelphia	10/10/07	6/15/08
	Quebec	10/12/07	10/11/08
	Sofia CC	2/16/07	1/31/08
	Tallahassee	10/25/07	9/1/08
	Toulouse	**5/10/05**	**1/09**
	Washington NASM	**5/25/07**	**9/08**
STTM	**Cincinnati MC**	**1/12/08**	
SU	Hong Kong Airport	3/1/07	3/1/08
	Syracuse	10/31/07	2/20/08
SupeSpee	Thessaloniki	11/1/07	11/1/08
SVTS	**Chantilly**	**12/26/07**	
	Milwaukee	**12/26/07**	
	Mobile	**12/26/07**	
	Richmond SMV	11/19/07	1/1/08
	Ypsilanti NA	**12/26/07**	
T40	Phoenix ASC	12/5/07	
	Sudbury	**1/18/08**	**2/3/08**
	Toronto OSC	6/2/07	1/6/08
ToFly	Athens Eug	1/10/07	1/9/08
	Washington NASM	**7/1/76**	
Trex	Ahmedabad	11/1/07	10/31/08
	Alamogordo	**1/19/08**	**5/31/08**
	Budapest CC	10/1/07	9/30/08
	Cairo MEC	5/1/07	4/30/08
	Harbin	12/15/07	12/14/08
	Kazan	1/10/07	9/14/08
	Manila	8/25/07	8/24/08
	Nanjing YSTC	1/15/07	1/14/08
	Saint Petersburg NA	4/25/07	4/24/08
TRF	Norwalk	10/5/07	6/12/08
TTL	Oklahoma City	11/7/07	5/30/08
U23D	**Apple Valley Imx**	**1/23/08**	**3/08**
	Austin	**1/23/08**	**3/08**
	Baltimore	**1/23/08**	**3/08**
	Boston NEA	**1/23/08**	**3/08**
	Buford Reg	**1/23/08**	**3/08**
	Chattanooga	**1/23/08**	**3/08**
	Chicago Imx	**1/23/08**	**3/08**
	Cincinnati NA	**1/23/08**	**3/08**
	Col Springs Cmk	**1/23/08**	**3/08**
	Dallas Cmk	**1/23/08**	**3/08**
	Davenport	**1/23/08**	**3/08**
	Dearborn	**1/23/08**	**3/08**
	Denver CC Reg	**1/23/08**	**3/08**
	Dublin Reg	**1/23/08**	**3/08**
	Fort Lauderdale	**1/23/08**	**3/08**
	Fresno Reg	**1/23/08**	**3/08**
	Halifax	**1/23/08**	**3/08**
	Hampton	**1/23/08**	**3/08**
	Harrisburg	**1/23/08**	**3/08**
	Houston Reg	**1/23/08**	**3/08**
	Indianapolis Imx	**1/23/08**	**3/08**
	Indianapolis Ker	**1/23/08**	**3/08**
	Irvine Reg	**1/23/08**	**3/08**
	King of Prussia Reg	**1/23/08**	**3/08**
	Knoxville Reg	**1/23/08**	**3/08**
	Lansing Cel	**1/23/08**	**3/08**
	Las Vegas Bre	**1/23/08**	**3/08**
	Las Vegas Lux	**1/23/08**	**3/08**
	Lincolnshire Reg	**1/23/08**	**3/08**
	Los Angeles AMC	**1/23/08**	**3/08**
	Los Angeles NA	**1/23/08**	**3/08**
	Nashville Reg	**1/23/08**	**3/08**
	Natick JF	**1/23/08**	**3/08**
	New Rochelle Reg	**1/23/08**	**3/08**
	New York LS AMC	**1/23/08**	**3/08**
	Olathe AMC	**1/23/08**	**3/08**
	Ontario Reg	**1/23/08**	**3/08**
	Orlando Reg	**1/23/08**	**3/08**
	Providence NA	**1/23/08**	**3/08**
	Quebec	**1/23/08**	**3/08**
	Raleigh	**1/23/08**	**3/08**
	Reading JF	**1/23/08**	**3/08**
	Sacramento Imx	**1/23/08**	**3/08**
	Saint Louis Weh	**1/23/08**	**3/08**
	San Antonio San	**1/23/08**	**3/08**
	San Francisco AMC	**1/23/08**	**3/08**
	Sandy	**1/23/08**	**3/08**
	Seattle PSC 2	**1/23/08**	**3/08**
	Tampa Cha	**1/23/08**	**3/08**
	Tempe Imx	**1/23/08**	**3/08**
	Tigard Reg	**1/23/08**	**3/08**
	Toronto Cpx	**1/25/08**	**3/08**
	Tulsa Cmk	**1/23/08**	**3/08**
	Vancouver Imx	**1/23/08**	**3/08**
	Washington NMNH	**1/23/08**	**3/08**
	West Nyack Imx	**1/23/08**	**3/08**
	West Palm Beach Muv	**1/23/08**	**3/08**
	White Plains NA	**1/23/08**	**3/08**
	Winnipeg	**1/23/08**	**3/08**
	Woodridge Cmk	**1/23/08**	**3/08**
	Ypsilanti NA	**1/23/08**	**3/08**
VOTDS	Pitea	9/15/06	8/1/08
	San Antonio 2D	1/1/08	
	San Antonio 3D	**1/9/08**	
	Vantaa	2/1/07	1/1/08
Vulcania	Vulcania	2/22/02	
WATE	Katoomba	6/1/97	
Whales	Baltimore	6/27/07	6/16/08
	Boston NEA	3/22/07	2/29/08
	Calgary TWS	2/1/06	6/30/08
	Killeen	8/3/07	1/3/08
Wildfire	Parker	9/1/07	2/29/08
WOC	Poitiers Imax 3D	1/07	1/08
Wolves	Hastings	6/7/07	3/3/08
	Saint Félicien	5/31/06	5/08
	Yellowstone	4/4/07	12/3/08
WS3D	Albany GA	5/1/07	1/15/08
	Bangkok	4/7/07	8/30/08
	Berlin CS	6/30/05	
	Calgary TWS	12/26/06	6/30/08
	Hastings	9/10/07	3/3/08
	Katowice CC	9/1/07	12/08
	Myrtle Beach DCI	5/9/07	4/30/08
	Nuremberg	6/30/05	
	Sinsheim	6/30/05	6/30/08
	Victoria DCI	6/29/07	6/28/08
	Warsaw CC	9/1/07	12/08
WTW	Bogota Mal	7/1/07	5/31/08
	Louisville SC	9/12/07	5/31/08
	Mexico City Pap	9/13/07	5/12/08
	Mobile	**1/16/08**	
	Saint Louis SC	6/20/07	1/3/08
	Shreveport	7/11/07	7/7/08
	Stockholm	2/1/07	1/31/08
ZionCany	Zion Canyon		5/24/94

January 2008 by Theater

Theater	Film	Open	Close
Aguascalientes	M3Dcc	4/30/07	4/29/08
Ahmedabad	SpaceSta	5/15/07	5/17/08
	Trex	11/1/07	10/31/08
Alamogordo	Dolphins	7/11/07	6/30/08
	MagDes	10/1/07	3/31/08
	RATW	2/15/07	2/15/08
	Trex	**1/19/08**	**5/31/08**
Albany GA	WS3D	5/1/07	1/15/08
Albuquerque	RATW	9/8/07	2/28/08
Amneville	HaunCast	9/1/07	8/31/08
Amsterdam PN	IAmLegen	12/14/07	1/24/08
Ankara AFM	DS3D	9/21/07	8/31/08
	IAmLegen	12/07	2/08
Apple Valley Imx	**Beowulf**	**12/5/07**	**1/24/08**
	IAmLegen	**12/15/07**	**1/21/08**
	SeaMonst	10/5/07	10/5/08
	U23D	**1/23/08**	**3/08**
Athens Eug	ToFly	1/10/07	1/9/08
Atlanta FMNH	Alps	8/15/07	8/3/08
	CDS	1/08	2/08
	HOTB	1/20/07	1/19/08
	SeaMonst	10/10/07	10/5/08
Auckland Sky	IAmLegen	12/07	2/08
	MysticInd	10/25/07	6/30/08
Austin	AfricAdv	5/19/07	4/30/08
	HOTB	1/27/07	1/26/08
	SeaMonst	10/5/07	10/5/08
	U23D	**1/23/08**	**3/08**
Baltimore	Africa	7/1/07	6/30/08
	Alaska	7/1/07	6/30/08
	Alps	10/17/07	1/17/08
	DinoAliv	5/2/07	4/30/08
	U23D	**1/23/08**	**3/08**
	Whales	6/27/07	6/16/08
Bangkok	IAmLegen	12/14/07	1/24/08
	WS3D	4/7/07	8/30/08
Barakaldo Yel	NASCAR	9/1/07	8/31/08
	SpaceSta	9/1/07	8/31/08
Barcelona	Alps	9/15/07	9/14/08
	DS3D	9/19/07	9/18/08
	HaunCast	10/07	3/08
	Sharks3D	**1/17/07**	**3/31/08**
Batavia GQT	IAmLegen	12/14/07	1/24/08
	Roar	**1/18/08**	
	SeaMonst	10/5/07	10/5/08
Baton Rouge	MOTN	3/1/07	2/28/08
Beijing CFM	AEK	12/31/07	12/30/08
	NASCAR	7/1/07	6/30/08
Berlin CS	**DS3D**	**4/6/06**	**10/5/08**
	Galapago	8/11/06	8/31/08
	SeaMonst	10/18/07	10/18/08
	Sharks3D	**3/24/05**	**3/31/08**
	WS3D	6/30/05	
Birmingham AL	Alps	6/6/07	5/25/08
	HOTB	1/2/07	1/1/08
	Mummies	**1/2/08**	**6/30/08**
	SeaMonst	10/10/07	10/5/08
Birmingham UK	DS3D	2/9/07	1/31/08
	SeaMonst	10/20/07	10/20/09
Bogota Mal	CRA	3/16/07	6/15/08
	WTW	7/1/07	5/31/08
Boise Reg	IAmLegen	12/14/07	1/24/08
Boston MOS	CRA	5/3/07	6/30/08
	HOTB	5/3/07	6/30/08
	Kilimanj	7/1/07	6/30/08
	MOTN	5/3/07	6/30/08
	Mummies	6/30/07	6/30/08
	SeaMonst	11/23/07	11/23/08
Boston NEA	DS3D	3/3/06	3/31/08
	SeaMonst	10/5/07	10/5/08
	Sharks3D	**3/24/05**	**3/31/08**
	U23D	**1/23/08**	**3/08**
	Whales	3/22/07	2/29/08
Bradford	**DinoAliv**	**5/24/07**	**5/23/08**
	DS3D	2/10/07	4/9/08
	SeaMonst	10/20/07	10/20/09
Branson	**DS3D**	**4/25/07**	**3/10/08**
Budapest CC	Trex	10/1/07	9/30/08
Buenos Aires NA	IAmLegen	12/07	2/08
Buford Reg	IAmLegen	12/14/07	1/24/08
	U23D	**1/23/08**	**3/08**
Busan CGV	IAmLegen	12/14/07	1/17/08
Cairo MEC	Trex	5/1/07	4/30/08
Calgary Cpx	IAmLegen	12/14/07	1/24/08
Calgary TWS	HumanBod	2/16/06	6/30/08
	SeaMonst	12/15/07	12/31/08
	Whales	2/1/06	6/30/08
	WS3D	12/26/06	6/30/08
Cathedral City	IAmLegen	12/14/07	1/24/08
	Mummies	8/24/07	8/1/08
Chandigarh	Africa	10/1/07	9/30/08
Chantilly	Alps	10/24/07	2/1/08
	FightPil	12/10/04	10/15/08
	MagDes	9/4/07	4/30/08
	SVTS	**12/26/07**	
Charleston SC	Alps	4/13/07	3/29/08
	Greece	3/16/07	3/15/08
	HOTB	2/1/07	1/31/08
Charleston WV	L&C	10/6/07	1/31/08
	MOTN	7/7/07	7/6/08
Charlotte	HOTB	1/15/07	1/14/08
	Mummies	**1/18/08**	**12/31/08**
	SeaMonst	10/17/07	10/5/08
Chattanooga	DS3D	3/3/06	3/2/08
	SeaMonst	10/10/07	10/5/08
	U23D	**1/23/08**	**3/08**
Chicago Imx	IAmLegen	12/14/07	1/24/08
	SeaMonst	10/5/07	10/5/08
	U23D	**1/23/08**	**3/08**
Chicago MSI	HOTB	1/15/07	1/14/08
	HumanBod	1/15/07	4/29/08
	Mummies	5/30/07	2/3/08
	SeaMonst	10/5/07	5/31/08
Chongqing CP	BP	5/1/07	4/30/08
Cincinnati MC	Alps	5/23/07	5/11/08
	FON	10/2/04	8/31/08
	GC	11/17/06	8/31/08
	SeaMonst	10/17/07	10/5/08
	STTM	**1/12/08**	
Cincinnati NA	IAmLegen	12/14/07	1/24/08
	U23D	**1/23/08**	**3/08**
Cleveland	DinoAliv	4/28/07	4/27/08
	FightPil	11/26/07	6/1/08
	HOTB	1/20/07	1/19/08
	PolarExp	12/5/07	
Col Springs Cmk	IAmLegen	12/14/07	1/17/08
	SeaMonst	10/24/07	10/5/08
	U23D	**1/23/08**	**3/08**
Columbus AMC	IAmLegen	12/14/07	1/24/08
Columbus COSI	**Greece**	**1/2/08**	**6/6/08**
Coomera	SpaceSta	8/1/07	7/31/08
Copenhagen	DinoAliv	9/20/07	2/20/08
Corpus Christi	FightPil	2/3/05	11/30/08
Corsicana	DinoAliv	1/15/08	6/15/08
Covington OTI	HOTB	1/20/07	1/19/08
Cuernavaca Cmx	IAmLegen	12/07	2/08
Daegu CGV	IAmLegen	12/14/07	1/17/08
Dallas Cmk	IAmLegen	12/14/07	1/17/08
	SeaMonst	10/10/07	10/5/08
	U23D	**1/23/08**	**3/08**
Dallas MNS	DinoAliv	5/30/07	5/25/08
Davenport	**Alps**	**1/18/08**	**5/15/08**
	DinoAliv	5/16/07	5/1/08
	Mummies	10/5/07	9/6/08
	U23D	**1/23/08**	**3/08**
Dayton	FightPil	12/3/04	10/15/08
Daytona Beach	NASCAR	4/15/04	
Dearborn	SeaMonst	10/10/07	10/5/08
	U23D	**1/23/08**	**3/08**
Denver CC Reg	IAmLegen	12/14/07	1/24/08
	U23D	**1/23/08**	**3/08**
Denver MNS	Alps	10/4/07	10/3/08
	HOTB	3/16/07	3/15/08
Des Moines	**Alps**	**1/18/08**	**4/30/08**
	HumanBod	10/3/07	9/30/08
	SeaMonst	10/10/07	10/5/08
Detroit SC	Mummies	1/1/08	6/30/08
	SeaMonst	10/10/07	10/5/08
Dublin Reg	IAmLegen	12/14/07	1/24/08
	U23D	**1/23/08**	**3/08**
Duluth	ALBT	11/2/07	4/30/08
	DS3D	5/25/07	5/4/08
Durban	**IOTS**	**11/23/07**	**5/22/08**
	MOF	5/1/07	4/30/08
Dwingeloo	Roar	7/1/07	6/30/08
Edmonton Cpx	IAmLegen	12/14/07	1/24/08
Edmonton TWS	Alps	10/5/07	10/3/08
	DinoAliv	5/18/07	5/1/08
	HOTB	1/26/07	1/25/08
Eilat Epic	**OW3D**	**4/4/04**	**3/31/08**
Evansville Sho	IAmLegen	12/14/07	1/24/08
	SeaMonst	10/10/07	10/5/08
Fitchburg Star	IAmLegen	12/14/07	1/17/08
	SeaMonst	10/5/07	
Fort Lauderdale	AfricAdv	1/1/08	12/31/08
	Mummies	3/30/07	3/30/08
	SeaMonst	10/5/07	10/5/08
	Sharks3D	**1/12/07**	**3/31/08**
	U23D	**1/23/08**	**3/08**
Fort Worth	HOTB	2/9/07	2/8/08
Fresno Reg	IAmLegen	12/14/07	1/24/08
	U23D	**1/23/08**	**3/08**
Galveston	DinoAliv	6/6/07	5/25/08
	SeaMonst	10/10/07	10/5/08
Garden City	**DIS**	**1/1/08**	**12/22/08**
	DS3D	**1/16/08**	**12/22/08**
	FightPil	12/10/04	10/15/08
	IAmLegen	12/14/07	1/20/08
Garza Garcia	DS3D	8/23/07	2/23/08
	Mummies	**1/17/08**	**6/30/08**
Gatineau	Alps	6/29/07	6/30/08
	HOTB	3/15/07	3/14/08
Ghaziabad Aer	SpaceSta	2/15/06	2/16/08
Glasgow	DS3D	8/20/07	9/19/08
	IAmLegen	12/07	2/08
Gloucester Cpx	IAmLegen	12/14/07	1/24/08
Grand Blanc NCG	Bugs	11/16/07	4/16/08
	IAmLegen	12/14/07	1/24/08
Grand Rapids Cel	IAmLegen	12/14/07	1/24/08
Guadalajara Cpl	IAmLegen	12/07	2/08
Guatemala City Alb	IAmLegen	12/07	2/08
	MOTM	1/25/07	1/25/08
Guayaquil	CDS	12/7/07	6/08
	CV	3/1/07	2/29/08
	FON	3/16/07	3/1/08
	HaunCast	10/20/06	1/31/08
	IAmLegen	12/07	2/08
	Sharks3D	**2/16/07**	**3/31/08**
Hague	Alps	6/15/07	6/14/08
	DS3D	7/1/06	6/30/08
	HOTB	6/15/07	6/15/08
	Mummies	10/8/07	3/31/08
Halifax	IAmLegen	12/14/07	1/24/08
	U23D	**1/23/08**	**3/08**
Hampton	IAmLegen	12/14/07	1/21/08
	U23D	**1/23/08**	**3/08**
Harbin	Trex	12/15/07	12/14/08
Harrisburg	HOTB	1/6/07	1/5/08
	U23D	**1/23/08**	**3/08**
Hastings	**DinoAliv**	**1/3/08**	**1/30/09**
	Greece	3/1/07	2/28/08
	Wolves	6/7/07	3/3/08

Theater	Film	Open	Close
	WS3D	9/10/07	3/3/08
Hibbing	Bears	9/1/07	8/31/08
Hong Kong Airport	SU	3/1/07	3/1/08
Hong Kong SM	DS3D	8/1/07	1/31/08
Hong Kong UA	ITD	9/1/07	2/29/08
Hooksett Zya	IAmLegen	12/14/07	1/24/08
	SeaMonst	10/10/07	10/5/08
Houston MNS	DS3D	3/14/07	3/8/08
	Galapago	**1/7/08**	**5/29/08**
	HOTB	6/6/07	5/31/08
	SeaMonst	10/10/07	10/5/08
Houston Reg	IAmLegen	12/14/07	1/24/08
	U23D	**1/23/08**	**3/08**
Hutchinson	Alps	7/11/07	6/28/08
	HOTB	3/14/07	3/15/08
	SeaMonst	10/10/07	10/5/08
Hyderabad	DS3D	2/1/07	1/31/08
	GC	4/15/07	4/15/08
	SpaceSta	9/15/07	3/15/08
Ilsan CGV	IAmLegen	12/14/07	1/17/08
Incheon CGV	IAmLegen	12/14/07	1/17/08
Indianapolis Imx	HOTB	10/5/07	10/4/08
	U23D	**1/23/08**	**3/08**
Indianapolis Ker	IAmLegen	12/14/07	1/24/08
	SeaMonst	10/5/07	10/5/08
	U23D	**1/23/08**	**3/08**
Irvine Reg	IAmLegen	12/14/07	1/24/08
	U23D	**1/23/08**	**3/08**
Istanbul AFM	DS3D	10/7/07	8/31/08
	IAmLegen	12/07	2/08
Jackson MS	**DinoAliv**	**1/7/08**	**2/28/09**
Jakarta	GC	4/20/07	4/20/08
Jersey City	HOTB	7/25/07	5/30/08
Kansas City Sci	**DinoAliv**	**3/31/07**	**3/6/08**
	SeaMonst	10/5/07	10/5/08
Katoomba	WATE	6/1/97	
Katowice CC	DinoAliv	9/3/07	2/3/08
	WS3D	9/1/07	12/08
Kazan	ITD	10/20/06	9/14/08
	SpaceSta	9/21/07	9/20/08
	Trex	1/10/07	9/14/08
Kenner	Beavers	9/15/06	
	DinoAliv	11/1/07	11/1/08
Killeen	CV	11/2/07	4/25/08
	Whales	8/3/07	1/3/08
King of Prussia Reg	IAmLegen	12/14/07	1/24/08
	U23D	**1/23/08**	**3/08**
Kiryat Bialik	DS3D	9/23/07	9/14/08
Knoxville Reg	IAmLegen	12/14/07	1/24/08
	U23D	**1/23/08**	**3/08**
Kolkata Aer	FON	10/14/07	10/31/08
Krakow CC	DinoAliv	9/3/07	2/3/08
	MagDes	2/24/06	2/23/08
	OW3D	**5/18/07**	**3/31/08**
KSC 2	MagDes	9/23/05	
Kuala Lumpur Di	HumanBod	4/1/07	3/31/08
	OW3D	**8/30/07**	**3/31/08**
Kuwait City	DS3D	10/13/07	4/12/08
	FOK	4/17/00	4/08
Langley Cpx	IAmLegen	12/14/07	1/24/08
Lansing Cel	IAmLegen	12/14/07	1/10/08
	U23D	**1/23/08**	**3/08**
Las Vegas Bre	IAmLegen	12/14/07	1/24/08
	U23D	**1/23/08**	**3/08**
Las Vegas Lux	SeaMonst	10/31/07	12/31/08
	U23D	**1/23/08**	**3/08**
Las Vegas Reg	IAmLegen	12/14/07	1/24/08
Lehi	DinoAliv	5/25/07	5/31/08
	SeaMonst	10/5/07	1/5/08
Leon Exp	CDS	1/08	3/08
Lincolnshire Reg	IAmLegen	12/14/07	1/24/08
	U23D	**1/23/08**	**3/08**
Little Rock AEC	Pulse	10/17/07	1/31/08
Lodz CC	SeaMonst	10/5/07	
	Sharks3D	**9/9/07**	**3/31/08**
London BFI	**DS3D**	**9/3/06**	**12/31/08**
	IAmLegen	12/07	2/08
	Lions3D	2/9/07	2/08
	SeaMonst	10/20/07	10/20/09
London SM	**DinoAliv**	**5/25/07**	**5/23/08**
	DS3D	10/26/07	
	FON	2/24/06	
	Lions3D	2/9/07	2/08
	SeaMonst	10/26/07	10/20/09
	Sharks3D	10/27/07	
Los Angeles AMC	IAmLegen	12/14/07	1/24/08
	U23D	**1/23/08**	**3/08**
Los Angeles CSC	Mummies	1/15/08	8/15/08
	SeaMonst	10/5/07	10/5/08
Los Angeles NA	IAmLegen	12/14/07	1/24/08
	U23D	**1/23/08**	**3/08**
Louisville NA	IAmLegen	12/14/07	1/24/08
Louisville SC	HOTB	3/21/07	5/25/08
	Mummies	**1/4/08**	**6/4/08**
	WTW	9/12/07	5/31/08
Lubbock	Alps	3/15/07	3/16/08
	HOTB	6/8/07	6/7/08
Lucerne	Bears	12/1/06	3/13/08
	DS3D	9/1/07	8/31/08
	HOTB	10/15/07	10/14/08
	SI	**2/9/07**	**3/13/08**
Madrid	DS3D	9/19/07	9/18/08
	HaunCast	6/12/02	12/08
	Sharks3D	**9/10/06**	**3/31/08**
Malaga Yel	FON	3/25/06	3/1/08
	MOTN	6/15/07	6/15/08
	OW3D	**1/12/07**	**3/31/08**
Manchester NA	IAmLegen	12/14/07	1/24/08
Manchester UCI	IAmLegen	12/07	2/08
	SeaMonst	10/19/07	10/20/08
Manila	DS3D	8/28/07	8/27/08
	IAmLegen	12/07	2/08
	NASCAR	5/21/06	5/20/08
	Trex	8/25/07	8/24/08
McMinnville	FightPil	3/21/07	3/14/08
	SeaMonst	10/10/07	10/5/08
Melbourne MV	AfricAdv	1/1/08	12/31/08
	DS3D	4/13/06	4/12/08
	IAmLegen	1/08	1/08
	SeaMonst	10/2/07	9/20/08
Memphis Pink	Dolphins	1/5/08	1/27/08
	DS3D	7/4/07	2/29/08
	Everest	1/5/08	1/27/08
	HOTB	2/3/07	2/2/08
	JIAC	1/5/08	1/27/08
	MagDes	3/4/06	2/1/08
	MOTN	1/5/08	1/27/08
	SeaMonst	10/5/07	
Menlyn	DS3D	6/24/07	1/23/08
	NASCAR	7/18/07	1/17/08
Mesa DT	IAmLegen	12/14/07	1/24/08
	L&C	**12/29/07**	
	SeaMonst	10/10/07	10/5/08
Mexicali	MagDes	11/1/07	3/1/08
	OO	1/10/07	6/30/08
	SpaceSta	12/24/06	3/31/08
Mexico City Pap	WTW	9/13/07	5/12/08
Mexico City San Cpl	IAmLegen	12/07	2/08
Mexico City Uni Cpl	IAmLegen	12/07	2/08
Milwaukee	Alps	9/12/07	3/20/08
	Dolphins	9/14/07	6/30/08
	HumanBod	1/1/08	5/31/08
	SVTS	**12/26/07**	
Mississauga Cpx	IAmLegen	12/14/07	1/24/08
Mobile	Greece	1/15/07	1/15/08
	HumanBod	**1/16/08**	
	SeaMonst	10/10/07	10/5/08
	SVTS	**12/26/07**	
	WTW	**1/16/08**	
Monterey CA	SeaMonst	1/1/08	12/31/08
Monterrey Cpl	IAmLegen	12/07	2/08
Montreal Cpx	IAmLegen	12/14/07	1/24/08
Montreal SC	**AEK**	**1/11/08**	**4/30/08**
	Alps	4/25/07	4/23/08
	HOTB	3/15/07	3/14/08
	Mummies	**1/11/08**	**5/1/08**
	SeaMonst	10/3/07	10/5/08
Moscow	AfricAdv	10/11/07	10/10/08
	DS3D	5/31/06	5/31/08
	HaunCast	1/1/04	12/08
	Lions3D	2/20/07	2/20/08
	MagDes	4/12/06	4/14/08
	OW3D	**10/9/04**	**3/31/08**
	SeaMonst	10/5/07	
Myrtle Beach DCI	WS3D	5/9/07	4/30/08
Nagasaki SM	OO	10/13/07	3/30/08
Nagoya OT	LW	10/1/07	3/31/08
Nanjing YSTC	Trex	1/15/07	1/14/08
Nashville Reg	IAmLegen	12/14/07	1/24/08
	U23D	**1/23/08**	**3/08**
Natick JF	IAmLegen	12/14/07	1/24/08
	SeaMonst	10/5/07	10/5/08
	U23D	**1/23/08**	**3/08**
New Delhi ICC	ND		
New Orleans	**OW3D**	**5/30/07**	**3/31/08**
	SeaMonst	10/10/07	10/5/08
New Rochelle Reg	IAmLegen	12/14/07	1/24/08
	U23D	**1/23/08**	**3/08**
New York AMNH	DinoAliv	5/18/07	5/1/08
New York LS AMC	IAmLegen	12/14/07	1/24/08
	U23D	**1/23/08**	**3/08**
Niagara NY DCI	**Niagara**	**5/1/07**	
Norwalk	Alps	9/28/07	1/17/08
	Beowulf	**1/10/08**	
	Greece	6/15/07	12/14/08
	PolarExp	12/1/07	1/17/08
	SeaMonst	1/18/08	6/12/08
	TRF	10/5/07	6/12/08
Nuremberg	Bears	9/1/07	8/31/08
	DS3D	**11/15/07**	**11/14/09**
	HOTB	6/15/07	6/14/08
	L5	5/31/07	5/30/08
	OW3D	**7/29/04**	**3/31/08**
	SeaMonst	12/1/07	12/1/08
	Sharks3D	**3/24/05**	**3/31/08**
	SI	3/22/07	3/21/08
	WS3D	6/30/05	
Oakland	DinoAliv	6/20/07	6/20/08
Oklahoma City	HOTB	3/9/07	3/8/08
	TTL	11/7/07	5/30/08
Olathe AMC	IAmLegen	12/14/07	1/24/08
	U23D	**1/23/08**	**3/08**
Omaha Zoo	Antarc	12/5/07	
	DinoAliv	5/2/07	4/4/08
	Mummies	5/2/07	5/1/08
	SeaMonst	12/26/07	
Ontario Reg	IAmLegen	12/14/07	1/24/08
	U23D	**1/23/08**	**3/08**
Orlando Reg	IAmLegen	12/14/07	1/24/08
	U23D	**1/23/08**	**3/08**
Orlando SC	Alps	11/15/07	11/14/08
	HOTB	3/16/07	3/15/08
	Mummies	9/15/07	5/30/08
Osaka Sci	LW	10/2/07	1/31/08
Osaka Sun	DS3D	9/1/06	7/31/08
Oviedo Yel	DS3D	2/1/07	1/31/08
	Sharks3D	**9/29/07**	**3/31/08**
Paris Gau	IAmLegen	12/14/07	1/17/08
Paris Geo	AfricAdv	11/1/07	6/30/08
	BP	**1/10/08**	**2/10/08**
	DS3D	4/1/07	5/31/08
	IOTS	**1/10/08**	**2/10/08**
Parker	Wildfire	9/1/07	2/29/08
Pensacola	**DS3D**	**1/14/08**	**6/30/08**
Philadelphia	HOTB	1/5/07	1/4/08
	SeaMonst	10/10/07	10/5/08
	SpaceSta	10/10/07	6/15/08
Phoenix AMC	IAmLegen	12/14/07	1/24/08
Phoenix ASC	PolarExp	12/5/07	
	SeaMonst	10/17/07	10/5/08
	T40	12/5/07	
Pitea	CRA	9/15/07	1/31/08
	VOTDS	9/15/06	8/1/08
Pittsburgh CSC	SeaMonst	10/10/07	10/5/08

Theater	Film	Open	Close
Poitiers Imax 3D	DS3D	2/1/07	1/31/08
	WOC	1/07	1/08
Portage GQT	IAmLegen	12/14/07	1/17/08
	SeaMonst	10/10/07	10/5/08
Portland OMSI	Alps	3/21/07	3/20/08
	HOTB	1/12/07	1/11/08
	SeaMonst	10/5/07	10/5/08
Poznan CC	Bugs	9/4/07	
	E3D	10/11/05	12/08
	SeaMonst	10/5/07	
Prague CC	DinoAliv	9/18/07	2/20/08
	DS3D	4/26/07	4/25/08
	MagDes	1/17/07	1/16/08
	OW3D	**1/19/08**	**6/30/08**
Providence NA	**IAmLegen**	**1/4/08**	**3/4/08**
	SeaMonst	**1/1/08**	
	U23D	**1/23/08**	**3/08**
Puebla	Skydance	1/1/08	6/30/08
Quebec	Alps	12/14/07	12/13/08
	Bugs	3/2/07	3/2/08
	HaunCast	9/29/06	1/31/08
	SpaceSta	10/12/07	10/11/08
	U23D	**1/23/08**	**3/08**
Raleigh	HOTB	9/12/07	10/4/08
	SeaMonst	10/10/07	10/5/08
	Sharks3D	**3/2/07**	**3/31/08**
	U23D	**1/23/08**	**3/08**
Reading JF	IAmLegen	12/14/07	1/24/08
	SeaMonst	10/5/07	10/5/08
	U23D	**1/23/08**	**3/08**
Regina	Alps	6/1/07	5/31/08
	DinoAliv	11/2/07	6/30/08
	HOTB	9/7/07	3/6/08
Reno Fleisch	**Alps**	**1/18/08**	**3/1/09**
	JIAC	**12/5/07**	**9/1/08**
	MOTN	1/12/07	1/11/08
Richmond Cpx	IAmLegen	12/14/07	1/24/08
Richmond SMV	HumanBod	1/19/08	5/4/08
	Mummies	9/4/07	1/18/08
	SeaMonst	1/2/08	4/18/08
	SVTS	11/19/07	1/1/08
Rochester Cmk	IAmLegen	12/14/07	1/17/08
Sacramento Imx	Alps	4/6/07	4/5/08
	HOTB	2/07	1/15/08
	SeaMonst	10/5/07	
	U23D	**1/23/08**	**3/08**
Saint Augustine	BP	4/18/07	6/30/08
	RovMars	**1/15/08**	
	SeaMonst	10/10/07	3/31/08
Saint Félicien	Bears	5/31/06	5/31/08
	Wolves	5/31/06	5/08
Saint Louis Arch	Alaska	1/13/07	1/2/08
	GAW	1/13/07	1/12/08
Saint Louis SC	HumanBod	10/24/07	9/30/08
	SeaMonst	10/10/07	10/5/08
	WTW	6/20/07	1/3/08
Saint Louis Weh	IAmLegen	12/14/07	1/17/08
	U23D	**1/23/08**	**3/08**
Saint Michael Cmg	IAmLegen	12/14/07	1/17/08
Saint Petersburg Kro	HaunCast	10/5/07	10/4/08
Saint Petersburg Muv	IAmLegen	12/14/07	1/24/08
Saint Petersburg NA	DS3D	5/17/07	5/16/08
	IAmLegen	12/07	2/08
	Trex	4/25/07	4/24/08
Salt Lake City CP	DS3D	3/3/06	3/2/08
	MOTN	1/5/07	1/4/08
	SeaMonst	10/10/07	10/5/08
San Antonio 2D	Greece	12/15/07	12/15/08
	VOTDS	1/1/08	
San Antonio 3D	**Beowulf**	**1/9/08**	
	DS3D	1/5/07	1/4/08
	VOTDS	**1/9/08**	
San Antonio Aztec	MOTM	4/1/06	3/30/08
San Antonio San	IAmLegen	12/14/07	1/24/08
	U23D	**1/23/08**	**3/08**
San Diego NHM	**OO**	**3/31/01**	**12/08**
San Diego Reg	IAmLegen	12/14/07	1/24/08
San Diego RHF	AIWC	2/07	9/30/08
	CRA	10/1/06	9/30/08
	DinoAliv	6/22/07	3/13/08
	LivingSe	11/16/07	
	MOE	11/1/01	9/08
	SeaMonst	10/5/07	6/08
San Francisco AMC	IAmLegen	12/14/07	1/24/08
	U23D	**1/23/08**	**3/08**
San Jose CA	HOTB	1/10/07	1/9/08
	HumanBod	5/25/07	2/1/08
Sandy	IAmLegen	12/14/07	1/24/08
	U23D	**1/23/08**	**3/08**
Schenectady	Bugs	9/29/07	4/29/08
Seattle PSC 2	IAmLegen	12/14/07	1/19/08
	Mummies	**12/26/07**	**8/30/08**
	SeaMonst	10/5/07	10/5/08
	U23D	**1/23/08**	**3/08**
Seoul CGV	Cyberwor	3/3/06	3/2/08
	IAmLegen	12/14/07	1/17/08
Shijiazhuang	Skydance	1/06	1/08
Shreveport	DS3D	10/10/07	5/31/08
	MOTN	4/18/07	4/7/08
	WTW	7/11/07	7/7/08
Singapore DC	Everest	9/1/07	2/29/08
	FightPil	**3/1/07**	**2/28/08**
Singapore SC	HOTB	2/1/07	1/31/08
	Mummies	10/1/07	3/30/08
Sinsheim	**DS3D**	**5/4/06**	**11/3/08**
	WS3D	6/30/05	6/30/08
Sioux Falls	Amazon	10/6/07	
	DinoAliv	**1/26/08**	
	HumanBod	6/1/06	5/31/08
	L&C	6/1/06	5/31/08
	MOE	6/1/06	5/31/08
	RATW	10/6/07	3/30/08
Sofia CC	AlienAdv	7/1/07	6/30/08
	Bugs	9/21/07	
	Galapago	2/5/07	2/4/08
	SpaceSta	2/16/07	1/31/08
Speyer Imax	Alps	5/30/07	5/29/08
Spokane	FON	8/20/04	6/30/08
	HOTB	3/16/07	3/15/08
	IAmLegen	12/14/07	1/17/08
	JIAC	7/1/07	6/30/08
	MOF	1/1/07	6/30/08
	SeaMonst	10/5/07	10/5/08
Sterling Heights AMC	IAmLegen	12/14/07	1/24/08
Stockholm	DS3D	5/11/07	5/10/08
	WTW	2/1/07	1/31/08
Sudbury	Alps	7/4/07	6/24/08
	Dolphins	**1/2/08**	
	Galapago	**1/18/08**	**2/3/08**
	HOTB	9/26/07	9/3/08
	T40	**1/18/08**	**2/3/08**
Sydney WBS	AfricAdv	1/1/08	6/30/08
	BP	**11/1/07**	**10/31/08**
	DS3D	**5/25/06**	**5/24/08**
	Lions3D	2/23/07	3/08
	SeaMonst	10/2/07	9/20/08
Syracuse	Alps	7/18/07	7/14/08
	DS3D	**5/9/07**	**4/30/08**
	HOTB	2/3/07	5/4/08
	SU	10/31/07	2/20/08
Taipei AM	Mummies	9/20/07	9/20/08
Tallahassee	**Beowulf**	**12/26/07**	
	DinoGOP	**1/9/08**	
	HOTB	6/20/07	6/14/08
	MagDes	9/19/07	9/1/08
	Mummies	11/15/07	5/30/08
	SpaceSta	10/25/07	9/1/08
Tampa Cha	IAmLegen	12/14/07	1/24/08
	U23D	**1/23/08**	**3/08**
Tampa MOSI	Alps	9/7/07	11/14/08
	Beowulf	**12/21/07**	**1/24/08**
	DS3D	**6/22/07**	**1/31/08**
	IAmLegen	**1/25/08**	**3/25/08**
	Mummies	9/13/07	5/30/08
	PolarExp	11/16/07	1/15/08
Tarentum Cmk	IAmLegen	12/14/07	1/10/08
Tempe Imx	Alps	3/23/07	8/22/08
	Beowulf	**12/28/07**	
	SeaMonst	10/5/07	10/5/08
	U23D	**1/23/08**	**3/08**
Thessaloniki	SupeSpee	11/1/07	11/1/08
Tianjin	Antarc	9/11/07	3/9/08
Tigard Reg	IAmLegen	12/14/07	1/24/08
	U23D	**1/23/08**	**3/08**
Tijuana	**India**	**1/13/08**	**6/30/08**
	OO	**10/18/01**	**12/31/08**
Tokorozawa	LW	10/2/07	1/4/08
Toronto Cpx	IAmLegen	12/14/07	1/24/08
	U23D	**1/25/08**	**3/08**
Toronto OP	**FEOC**	**10/1/05**	**12/31/08**
Toronto OSC	**DS3D**	**1/25/08**	**1/17/09**
	HOTB	10/10/07	10/14/08
	T40	6/2/07	1/6/08
Toulouse	**DIS**	**2/5/07**	**1/4/09**
	SpaceSta	**5/10/05**	**1/09**
Townsville	DS3D	7/17/06	7/6/08
Tulsa Cmk	SeaMonst	10/12/07	10/5/08
	U23D	**1/23/08**	**3/08**
Valencia Spn	Alps	10/14/07	10/14/08
Vancouver Imx	AfricAdv	12/07	6/30/08
	SeaMonst	10/5/07	
	U23D	**1/23/08**	**3/08**
Vancouver TWS	HumanBod	10/22/04	6/30/08
	Mummies	7/4/07	6/30/08
Vantaa	VOTDS	2/1/07	1/1/08
Vaughan Cpx	IAmLegen	12/14/07	1/24/08
Veracruz Cpl	IAmLegen	12/07	2/08
Victoria DCl	Greece	2/16/07	2/15/08
	HOTB	**1/4/08**	**2/15/08**
	SeaMonst	10/19/07	10/9/08
	WS3D	6/29/07	6/28/08
Villahermosa	Skydance	1/1/08	6/30/08
Virginia Beach	DinoAliv	5/30/07	4/1/08
	DS3D	3/3/06	9/1/08
	SeaMonst	10/10/07	10/5/08
Vulcania	Vulcania	2/22/02	
Warsaw CC	DinoAliv	9/3/07	2/3/08
	SeaMonst	1/1/08	10/5/08
	WS3D	9/1/07	12/08
Washington NASM	**AR**	**5/25/07**	
	FightPil	3/11/05	10/08
	SpaceSta	**5/25/07**	**9/08**
	ToFly	**7/1/76**	
Washington NMNH	Lions3D	2/1/07	2/28/08
	SeaMonst	10/5/07	10/5/08
	U23D	**1/23/08**	**3/08**
West Nyack Imx	IAmLegen	12/14/07	1/24/08
	SeaMonst	10/5/07	
	U23D	**1/23/08**	**3/08**
West Palm Beach Muv	IAmLegen	12/14/07	1/24/08
	U23D	**1/23/08**	**3/08**
White Plains NA	IAmLegen	12/14/07	1/24/08
	U23D	**1/23/08**	**3/08**
Williamsville Reg	IAmLegen	12/14/07	1/24/08
Winnipeg	**Beowulf**	**1/2/08**	
	SeaMonst	10/10/07	10/5/08
	U23D	**1/23/08**	**3/08**
Woodridge Cmk	IAmLegen	12/14/07	1/3/08
	SeaMonst	10/5/07	
	U23D	**1/23/08**	**3/08**
Yellowstone	L&C	6/15/02	12/08
	Wolves	4/4/07	12/3/08
Ypsilanti NA	IAmLegen	12/14/07	1/24/08
	SVTS	**12/26/07**	
	U23D	**1/23/08**	**3/08**
Zion Canyon	ZionCany	5/24/94	

Key to Film Abbreviations

Film	Title	Year		Dist
AEK	Africa's Elephant Kingdom	1998		IMAX
Africa	Africa: the Serengeti	1994		HMNS
AfricAdv	African Adventure 3D	2007	3D	nWP
AIWC	Adventures in Wild California	2000		MFF
Alaska	Alaska: Spirit of the Wild	1997		HMNS
ALBT	Australia: Land Beyond Time	2002		HMNS
AlienAdv	Alien Adventure	1999	3D	NGD
Alps	Alps: Giants of Nature, The	2007		MFF
Amazon	Amazon	1997		MFF
Antarc	Antarctica	1991		MSI
AR	Adrenaline Rush	2002		SHE
Bears	Bears	2001		PCI
Beavers	Beavers	1988		SLC
Beowulf	Beowulf: An IMAX 3D Experience	2007	3D	PPC
BP	Blue Planet	1990		IMAX
Bugs	Bugs!	2003	3D	SKF
CDS	Cirque du Soleil: Journey of Man	1999	3D	SPC
CRA	Coral Reef Adventure	2003		MFF
CV	Cosmic Voyage	1996		IMAX
Cyberwor	Cyberworld 3D	2000	3D	IMAX
DinoAliv	Dinosaurs Alive	2007	3D	
DinoGOP	Dinosaurs 3D: Giants of Patagonia	2007	3D	SHE
DIS	Destiny in Space	1993		IMAX
Dolphins	Dolphins	2000		MFF
DS3D	Deep Sea 3D	2006	3D	IMAX
E3D	Encounter in the Third Dimension	1999	3D	NGD
Everest	Everest	1998		MFF
FEOC	First Emperor of China, The	1989		BFI
FightPil	Fighter Pilot: Operation Red Flag	2004		K2
FOK	Fires of Kuwait	1992		IMAX
FON	Forces of Nature	2004		NGD
Galapago	Galapagos	1999	3D	IMAX
GAW	Great American West, The	1996		K2
GC	Grand Canyon: The Hidden Secrets	1985		NGD
Greece	Greece: Secrets of the Past	2006		MFF
HaunCast	Haunted Castle	2001	3D	NGD
HOTB	Hurricane on the Bayou	2006		MFF
HumanBod	Human Body, The	2001		NGD
IAmLegen	I Am Legend: The IMAX Experience	2007		WB
India	India: Kingdom of the Tiger	2002		PCI
IOTS	Island of the Sharks	1999		IMAX
ITD	Into the Deep	1994	3D	IMAX
JIAC	Journey into Amazing Caves	2001		MFF
Kilimanj	Kilimanjaro	2002		HMNS
L&C	Lewis & Clark: Great Journey West	2002		NGD
L5	L5: First City in Space	1996	3D	IMAX
Lions3D	Lions 3D: Roar of the Kalahari	2007	3D	NGD
LivingSe	Living Sea, The	1994		MFF
LW	Lost Worlds: Life in the Balance	2001		PCI
M3Dcc	Misadventures in 3D (ColorCode)	2004		NGD
MagDes	Magnificent Desolation	2005	3D	IMAX
MOE	Mysteries of Egypt	1998		NGD
MOF	Magic of Flight, The	1997		MFF
MOTM	Mystery of the Maya	1995		BFI
MOTN	Mystery of the Nile	2005		MFF
Mummies	Mummies: Secrets of the Pharaohs	2007		GSF
MysticInd	Mystic India	2005		GSF
NASCAR	NASCAR 3D: The IMAX Experience	2004	3D	IMAX
ND	Neelkanth Darshan	2005		unk
Niagara	Niagara: Miracles, Myths, and Magic	1987		NGD
OO	Ocean Oasis	2000		SFI
OW3D	Ocean Wonderland 3D	2003	3D	3DEL
PolarExp	Polar Express: An IMAX 3D Experience	2004	3D	WB
Pulse	Pulse: A Stomp Odyssey	2002		GSF
RATW	Ride Around the World	2006		GSF
Roar	Roar: Lions of the Kalahari	2003		NGD
RovMars	Roving Mars	2006		BVP
SeaMonst	Sea Monsters: A Prehistoric Adventure	2007		NGD
Sharks3D	Sharks 3D	2004	3D	3DEL
SI	Survival Island	1995		IMAX
Skydance	Skydance	2002		BFI
SpaceSta	Space Station	2002	3D	IMAX
STTM	Ski to the Max	2000		WBF
SU	Straight Up: Helicopters in Action	2002		SKF
SupeSpee	Super Speedway	1997		SLC
SVTS	Santa Vs. The Snowman	2002	3D	IMAX
T40	Titanica (short)	1992		IMAX
ToFly	To Fly!	1976		MFF
Trex	T-Rex: Back to the Cretaceous	1998	3D	IMAX
TRF	Tropical Rain Forest	1992		SMM
TTL	To The Limit	1989		MFF
U23D	U2 3D	2008	3D	NGD
VOTDS	Volcanoes of the Deep Sea	2003		SLC
Vulcania	Vulcania	2002		unk
WATE	Wild Australia: The Edge	1997		MSI
Whales	Whales	1996		NGD
Wildfire	Wildfire: Feel the Heat	1999		PCI
WOC	Wings of Courage	1994	3D	SPC
Wolves	Wolves	1999		PCI
WS3D	Wild Safari 3D	2005	3D	NGD
WTW	Wired to Win	2005		NGD
ZionCany	Zion Canyon	1994		BFI

January 2008 Bookings Count

#	Film	#	Film	#	Film	#	Film
102	IAmLegen	5	Lions3D	2	Antarc	1	GAW
78	SeaMonst	5	NASCAR	2	CV	1	India
61	U23D	5	SVTS	2	DIS	1	Kilimanj
47	DS3D	4	Bears	2	Everest	1	L5
40	HOTB	4	BP	2	IOTS	1	LivingSe
30	Alps	4	CRA	2	ITD	1	M3D
26	DinoAliv	4	Dolphins	2	MOE	1	MysticInd
22	Mummies	4	Galapago	2	MOF	1	ND
13	SpaceSta	4	L&C	2	MOTM	1	Niagara
11	HumanBod	4	OO	2	Roar	1	Pulse
11	Sharks3D	4	PolarExp	2	SI	1	RovMars
11	WS3D	4	VOTDS	2	SU	1	STTM
9	MagDes	4	Whales	2	ToFly	1	SupeSpee
9	Trex	3	CDS	1	AIWC	1	TRF
8	FightPil	3	GC	1	ALBT	1	TTL
8	MOTN	3	JIAC	1	AlienAdv	1	Vulcania
8	OW3D	3	LW	1	Amazon	1	WATE
7	AfricAdv	3	RATW	1	AR	1	Wildfire
7	Beowulf	3	Skydance	1	Beavers	1	WOC
7	Greece	3	T40	1	Cyberwor	1	ZionCany
7	HaunCast	3	Wolves	1	DinoGOP		
7	WTW	2	AEK	1	E3D		
6	FON	2	Africa	1	FEOC		
5	Bugs	2	Alaska	1	FOK		

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold.**

3D Entertainment Ltd. **3DEL**
6th Floor, Brettenham House
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Fax: +44 20-7681-2357
www.3DEfilms.com

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801 South Main St.
Burbank, CA 91506 USA
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Fax: 818-972-2673
www.abelcine.com

AFM Cinemas, Inc.
Istiklal Caddesi No. 24/26 Beyoglu
Istanbul, TURKEY
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Fax: +90-212-252 9869
www.afm.com.tr

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Kansas City, MO 64105-2017 USA
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Fax: 816-480-4617
www.amctheatres.com

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Fax: 210-271-7077
www.aztecontheriver.com

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Fax: 847-842-1240

Best Buy Co., Inc.
P.O. Box 9312
Minneapolis, MN 55440-9312 USA
Tel: 612-291-1000
www.bestbuy.com

BFI IMAX Theater
1 Charlie Chaplin Walk
London, SE1 8XR UNITED KINGDOM
Tel: +44-20-7902 1210
Fax: +44-20-7902 1212
www.bfi.org.uk/whatson/bfi_imax

Big Films, Inc. **BFI**
50 St-Anne Street
Montreal, QC H9X 3A9 CANADA
Tel: 514-878-9999
Fax: 514-878-0617
www.bigfilms.ca

Buena Vista Pictures Distribution **BVP**
350 S. Buena Vista Street
Burbank, CA 91521-1232 USA
Tel: 818-560-6200
www.disney.go.com

Cannery Row IMAX Theatre
640 Wave St.
Monterey, CA 93940 USA
Tel: 831-372-4629
www.bellacinema.com

Clark Planetarium
110 South 400 West
Salt Lake City, UT 84101 USA
Tel: 801-538-2104
Fax: 801-531-4948
www.clarkplanetarium.org

Consolidated Theatres
5970 Fairview Rd
Charlotte, NC 28210 USA
Tel: 704-554-1695
www.consolidatedmovies.com

Dentsu Tec, Inc. **DTI**
1-8-9 Tsukiji, Chuo-ku
Tokyo, 104-8411 JAPAN
Tel: +81-3-5551-9306
Fax: +81-3-5551-8810

Digital Cinema Initiatives, LLC
6834 Hollywood Blvd, Ste 500
Hollywood, CA 90028 USA
Tel: 323-769-2885
Fax: 323-769-2895
www.dcimovies.com

Doremi Labs, Inc.
1020 Chestnut St.
Burbank, CA 91506 USA
Tel: 818-562 1101
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www.doremilabs.com

Euromax
PO Box 61667
Hague, NL-2506 JK NETHERLANDS
Tel: +31-70-4168216
Fax: +31-70-3524280
www.euromax.org

Extreme Productions **EP**
624 Markerville Road N.E.
Calgary, AB T2E 5X2 CANADA
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www.extreme70mmfilm.com

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Evanston, IL 60201 USA
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www.gsfilms.com

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4-16 Yazaki-cho
Fuchu-shi
Tokyo, 183-8530 JAPAN
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Fax: +81-423-61 9571

Graphic Films Corporation
3341 Cahuenga Boulevard West
Hollywood, CA 90068 USA
Tel: 323-851-4100
Fax: 323-851-4103
www.graphicfilms.com

Gravity Pictures, Ltd.
The Ridings, Wilcote
Chipping Norton, Oxon. OX7 3DX UNITED KINGDOM
Tel: +44-1993 868 588
Fax: +44-1993 868 588

Houston Museum of Natural Science **HMNS**
1 Hermann Circle Drive
Houston, TX 77030-1799 USA
Tel: 713-639-4600
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www.hmns.org

Imax Corporation **IMAX**
2525 Speakman Drive
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Fax: 905-403-6450
www.imax.com

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www.immortalclassics.com

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1600 Genessee, Ste 644
Kansas City, MO 64102 USA
Tel: 816-221-9924
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International Association of Amusement Parks and Attractions
1448 Duke Street
Alexandria, VA 22314 USA
Tel: 703-836-4800
Fax: 703-836-4801
www.iaapa.org

Jordan's Furniture
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Reading, MA 01867 USA
Tel: 781-944-9090
www.jordans.com

Jordan's Furniture
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Natick, MA 01760 USA
Tel: 508-424-0088
Fax: 508-626-0457
www.jordansimax.com

Jordan's Furniture
100 Stockwell Dr
Avon, MA 02322 USA
Tel: 508-580-4600
Fax: 508-588-9662
www.jordans.com

K2 Communications **K2**
880 Apollo Street, Suite 239
El Segundo, CA 90245 USA
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Fax: 310-524-1540
www.k2communications.com

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Fax: +49 89- 8 40 20 02
www.kinoton.com

La Geode
26 avenue Corentin Cariou
Paris, 75019 FRANCE
Tel: +33-1-4005-7904
Fax: +33-l-4005-7906
www.lageode.fr

Light Source LLC
8849 Complex Drive
San Diego, CA 92123-1403 USA
Tel: 858-560-8383
Fax: 858-560-8465

MacGillivray Freeman Films, Inc. **MFF**
PO Box 205
2470 South Coast Highway
Laguna Beach, CA 92652 USA
Tel: 949-494-1055
Fax: 949-494-2079
www.macfreefilms.com

Mark Simpfendorfer Productions
2 Morritt Street
Greenwood, WA 6024 AUSTRALIA
Tel: +61 8 9342 4670
Fax: +61 8 9221 2444

MegaSystems, Inc.
4350 McKinley Street
Omaha, NE 68112 USA
Tel: 402-453-4444
www.ballantyne-omaha.com

Metro Cinema Colleyville
5655 Collyeville Blvd.
Colleyville, TX 76034 USA
Tel: 214-525-2178
www.metrocinema.com

Moody's Investors Services
99 Church Street
New York, NY 10007 USA
Tel: 212-553-1658
www.moodys.com

MSI Distribution **MSI**
5156 Somerset Drive
Prairie Village, KS 66207 USA
Tel: 913-648-5886
Fax: 913-648-6141

Muvico Theaters, Inc.
3101 N. Federal Highway, 6th Floor
Fort Lauderdale, FL 33306-1042 USA
Tel: 954-564-6550
Fax: 954-564-6518
www.muvico.com

N3D Land Production
10 place du theatre
Sevres, 92310 FRANCE
Tel: + 33-6 88 88 87 78

Nanotoon Productions
161 2nd St. No. 4
Troy, NY 12180 USA
Tel: 518-276-8846

National Amusements, Inc.
200 Elm Street
Dedham, MA 02026-4536 USA
Tel: 781-461-1600
Fax: 781-461-1416
www.national-amusements.com

National Geographic Entertainment
1145 17th St. N.W.
Washington, DC 20036 USA

National Geographic Giant Screen Film Distribution **NGD**
34 E. Putnam Ave, Suite 103
Greenwich, CT 06830 USA
Tel: 203-661-5678
Fax: 203-661-5556
www.nationalgeographic.com/tv/index.html

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Bradford, BD1 1NQ UNITED KINGDOM
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Fax: +44-1-274-723-155
www.NationalMediaMuseum.org.uk

NEC Display Solutions of America
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Itasca, IL 60143 USA
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www.necvisualsystems.com

New Line Cinema
888 7th Ave., 19th Fl.
New York, NY 10106 USA
Tel: 212-649-4900
Fax: 212-649-4966
www.newline.com

nWave Pictures
282 Rue Des Allies
Brussels, B-1190 BELGIUM
Tel: +32 2 347 63 19
Fax: +32 2 347 24 54
www.nwave.com

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www.ohgata.org

Paramount Pictures Corporation
5555 Melrose Avenue
Hollywood, CA 90038-3197 USA
Tel: 323-956-5000
www.paramount.com

Primesco Communications, Inc. **PCI**
4342 Sherbrooke West
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Fax: 514-874-9068
www.primesco.com

Providence Place Cinemas 16
10 Providence Place
Providence, RI 02903 USA
Tel: 401-270-4646
www.nationalamusements.com/imax/

Putnam Museum of History and Natural Science
1717 West 12th Street
Davenport, IA 52804 USA
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Fax: 563-324-6638
www.putnam.org

Regal Entertainment Group
7132 Regal Lane
Knoxville, TN 37918 USA
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www.regalcinemas.com

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www.sarai-inc.com

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Fax: 515-274-3404
www.sciowa.org

Science Museum of Minnesota **SMM**
120 W. Kellogg Blvd.
Saint Paul, MN 55102 USA
Tel: 651-221-9444
Fax: 651-221-9433
www.smm.org

Science Museum, London
Exhibition Road, South Kensington
London, SW7 2DD UNITED KINGDOM
Tel: +44-870 870 4771
www.sciencemuseum.org.uk

Science North
100 Ramsey Lake Road
Sudbury, ON P3E 5S9 CANADA
Tel: 705-522-3701
Fax: 705-522-4954
www.sciencenorth.ca

Science Station
427 First Street, SE
Cedar Rapids, IA 52401-1808 USA
Tel: 319-363-4629
Fax: 319-366-4590
www.sciencestation.org

SimEx/Iwerks
511 King Street West, Suite 130
Toronto, ON M5V 2Z4 CANADA
Tel: 416-597-1585
Fax: 416-597-0352
www.simex.ca

SimEx/Iwerks **IWRK**
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www.iwerks.com

SK Films, Inc. **SKF**
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Toronto, ON M5A 1S1 CANADA
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Fax: 416-363-1428
www.shaftesbury.org

Sky High Entertainment, Inc. **SHE**
777 Boul. Lebourgneuf #160
Quebec, QC G2J 1C3 CANADA
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Fax: 418-682-1655
www.shemovie.com

SM Prime Holdings, Inc.
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1000 Bay Boulevard
Bay City, PHILIPPINES
www.smprime.com

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Fax: 212-833-8570
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New York, NY 10004 USA
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Fax: 212-412-0475
www.ratings.com

Stephen Low Company **SLC**
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SHORTS

Cedar Rapids IMAX closed

The **MacLeod/Busse IMAX Dome Theatre** at **Science Station** in Cedar Rapids, IA, closed on Jan. 20, following a long stretch of financial difficulties. As we reported previously, in late 2006 the entire facility was on the verge of closing because of a $1.3 million budget shortfall, brought about by lower-than-expected attendance following its 2001 expansion, which included the 176-seat giant-screen theater. A subsequent grassroots fundraising campaign and corporate contributions wiped out that debt, but the theater continued to lose money.

Board president **Dan Theis** said in a statement that, "the theater has not been profitable in recent years, and we can no longer afford to subsidize it at the expense of our core mission." According to board vice president **Todd Bergen**, the theater may be converted into a planetarium. The board members complained that changes in the film industry meant that new digital and 3D technologies weren't suitable to their venue, and would have required "rebuilding the theater," because **Imax Corporation**'s new digital projection system "is not designed for dome theaters."

When the theater opened in March 2001, it was the only IMAX theater in Iowa. A year later the **Putnam Museum** in Davenport, 65 miles southeast, opened its 270-seat SR 3D theater, and in 2005 the **Science Center of Iowa** in Des Moines, 100 miles west of Cedar Rapids, opened a 216-seat IMAX dome theater. Another 125 miles further west, Iowa's first multiplex giant-screen theater is slated to open in Council Bluffs, a suburb of Omaha, NE, later this year.

San Antonio's Aztec closed

The **Aztec on the River**, a lavishly refurbished 1920s movie palace in San Antonio, TX, closed in December, ostensibly for renovations. However, management has posted notices at 1570.com offering the Iwerks 8/70 projection system and screen for sale, suggesting that when the theater reopens in the spring, it may no longer be capable of showing LF films.

The theater reopened in April 2006, following an extensive restoration of its elaborate interior décor, offering a free special effects show as well as screenings of LF films such as ***Mystery of the Maya***, ***Journey into Amazing Caves***, and ***Volcanoes of the Deep Sea***.

However, the facility has not met attendance projections, and management has been changed twice since the reopening. A spokesman told *LF Examiner* that the current managers are considering using the theater's stage for live performances, precluding continued use of the giant screen, which had been installed on a fixed frame in front of the proscenium. A final decision about the fate of the LF capabilities was expected shortly after this issue went to press in late January.

Red Crabs migrating to the sea.

Mark Simpfendorfer

Red Crabs 3D nearly wrapped

Australia's **Mark Simpfendorfer Productions** is nearly finished shooting for ***Red Crabs of Australia's Christmas Island 3D***, a giant-screen film that focuses on the migration of millions of Red Crabs at the beginning of the monsoon season in the Indian Ocean. Principal photography will be completed this month, and post production will begin for a release in the fourth quarter of 2008.

Simpfendorfer tells *LFX*, "We are just finishing pickups and are waiting for the baby crabs to return from the ocean. All our fingers are crossed because this only happens in significant numbers two out of every ten years. We are shooting digitally with a custom-built rig that gives us 4K per eye. It is being shot specifically for the giant screen and will be film recorded to 15/70 and 8/70. It will also be available in digital 3D (2K and 4K)."

A three-minute trailer and a rough-cut 12-minute short have been produced to introduce the project to the giant-screen community.

Simpfendorfer has produced 3D venue films and 3D animation for LF films. He can be reached at mark@image7.com.au.

Colleyville, TX, IMAX closed

The **Metro Cinema and Indigo Grille** in Colleyville, TX, a suburb of Fort Worth, closed suddenly on Friday, Jan. 18, darkening its six conventional and one IMAX screens. The owner, **MC Colleyville Realty**, filed for Chapter 11 bankruptcy protection in November, and according to local media had hoped that strong holiday business would turn around the theater's financial condition. In the months leading up to the closure, checks to employees and creditors had bounced, and in the final week electricity was cut for nonpayment. A sign posted on the doors on Jan. 19 said the theater was "Temporarily closed until further notice."

The facility, which opened in August 2006, had been promoted as "a total cinema experience combined with upscale dining and cocktails." It featured six conventional screens, private viewing rooms, a martini bar, a restaurant, and an IMAX MPX theater.

Two GS films up for VES awards

Two giant-screen films have been nominated for awards from the **Visual Effects Society**. **Sky High Entertainment**'s ***Dinosaurs: Giants of Patagonia***, and **National Geographic**'s ***Sea Monsters: A Prehistoric Adventure*** have been nominated in the Outstanding Visual Effects in a Special Venue Project category, along with *Monsters, Inc. Laugh Floor*, an attraction at **Walt Disney World** in Florida.

The 6th annual VES Awards will be presented on Feb. 10 at the Kodak Theatre in Hollywood, CA.